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AND MOTION PICTURES

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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

# DRAMATIC MIRROR

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# A Little Talk with *American Producers*

By **Paul H. Cromelin**
President.

It is one thing to make a picture.

It is another to get the *maximum earning power* out of it.

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The foreign market is *equally* important.

Properly exploited, it brings large *net* returns.

The Inter-Ocean is in a unique position to secure such returns for producers on subjects that haven't been hawked about.

We have a simple requirement: a *first look* at subjects whose makers are sure they are *standard*.

It will pay such producers *not* to sign away foreign rights before consultation with us. And there is a possibility that we might like to take over *world rights* on a few good features during the 1918-'19 amusement season.

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**ARTISTS CAN SECURE LONG ENGAGEMENTS BY BOOKING DIRECT WITH US**

## If ye break faith with us who die

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place: and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

LIEUT.-COL. JOHN McCRAE
*(Died in Service)*

We must keep faith. We must mobilize our hearts and our households — we must save much to lend much — we must receive every dollar above our plain necessities in trust for our fighting men — our men who have given their lives. We must take up their quarrel with the foe and fight the great fight through. If we break faith with those who die — we shall not sleep!

Contributed by Leonce Perret, author and producer of **"Lafayette, We Come,"** now producing

**"Stars of Glory,"** with **E. K. Lincoln** and **Dolores Cassinelli**

PERRET PRODUCTIONS, Inc., 1457 Broadway



LIBERTY LOAN COMMITTEE
Second Federal Reserve District
120 BROADWAY, NEW YORK CITY

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

# KEEPING THE WAR OUT OF WAR PLAYS

By BURNS MANTLE

## Best of Military Dramas Are Not Dependent on Martial Theme for Their Power to Interest

THE less war there is in a war play the better war play it is. Forty or fifty years from now, when the great war is no more than an echo, even in the then Republic of Germany, the back stage gunner and the high explosive trap man may again come into their own. But at the present time the best imitation of the real thing that they can give is a cheap and trumpery imitation, causing more laughter than it does thrills when it is badly done and frightening sensitive persons out of any enjoyment they might have taken in the play when it is at all convincing.

The war plays that reflect the spirit of patriotism, the impulses and the sentiment that inspire it, are the plays that linger longest in the memory. Barrie's "The New Word" and "The Old Lady Shows Her Medals," for instance, will probably never be forgotten, while I doubt if any one of us could recall the plot of "Under Fire," or "An American Ace," or "Seven Days Leave," or "Her Country," or even of that sincere preachment against war, "Moloch."

. . .

YET "The New Word" was no more than a short scene between an English father and his embarrassed son who had that day received his commission as a "second leftenant" and was off to the wars as the representative fighting head of his family and the defender of his family name. During that thirty minutes they avoided rather than indulged a discussion of war, and so much of drama as there was developed grew out of their valiant attempts to break down their traditional British reserve and acknowledge their very real affection for each other.

"The Old Lady Shows Her Medals" revealed no more of war than the tragic and inspiriting and rather pathetically comic experience of an old charwoman who, jealous of her neighbors who had men folks to send to the front, had picked from the casualty lists printed in a newspaper a private of the famous Black Watch bearing her name and "adopted" him as her next of kin. To him she wrote letters that were never sent, and other letters that were supposed to come from him to her. Suddenly this lad, hearing of the woman who claimed him as her son, took a day off from his week's leave in London and roughly faced his "mother" with the charge of having obtained a soldier under false pretenses, and the situation developed from that meeting will always remain one of the inspiring memories of the war-time theater.

. . .

CYRIL MAUDE has returned to Broadway with a war-time comedy drama called "The Saving Grace." I don't suppose that by actual count there are more than a half dozen references to the war in the entire text. For one reason the time of its action is in the early days of 1914, and for another, the author, C. Haddon Chambers, purposely avoided the forcing of the war theme. And yet back of "The Saving Grace" there is the echoed tramp of marching volunteers and the finest thread of plot that runs through it is held taut by the hero, a big-hearted duffer of an army man who had been blacklisted and relieved of his commission because some years before he had eloped with and later married his colonel's wife. The fact that the colonel was a good deal of a brute did not absolve the young man nor lessen the scandal, and when the big war came he found it impossible to get back into service.

But few references are made to this situation during the play, it being a subject that naturally would not be freely discussed in the household. But the very real tragedy that is eating out the heart of the soldier who hears so plainly the call of his country and yet cannot respond to it, and the very human thrill of triumph when, by a lucky stroke of diplomacy, he is officially "forgiven" and again called to his regiment, beautifully realized by Mr. Maude, are to be numbered with the really worth while moments in the theater.

The real drama in "Getting Together" was not found in the trench scene, with a half dozen Tommies going over the gunny-sack top and the lumbering imitation tank starting down the hill, though taking all the make believe war scenes for what they have been worth as spectacle this was one of the best. The drama was rather in the personal stories of the men who went and the men who didn't, the recruits who hesitated and those who responded, and the light-hearted philosophy of the lad over there who didn't care a hang where the shells were breaking so long as he could get his "oofs" at the canteen.

. . .

THERE is more drama that sticks in the mind in the comedy lines of "Friendly Enemies" than there was in the serious speeches of "Allegiance," with its American boy blinded by the deliberate act of a German surgeon, though the latter play was much the better written of the two and contained a message of far greater value to Americans at war.

Both "Three Faces East" and "Under Orders" are war plays, and both are strengthened by the timeliness of their subjects, and yet neither is absolutely dependent on the war theme for its power to interest. Both are "stunt" plays to a considerable extent, "Under Orders" having but four characters and two actors to play them, and "Three Faces East" being a triumph of clever staging and a suspense sustained by the frankest sort of trickery. Neither will live long past the exciting times they capitalize, though "Three Faces East" is now the most popular war play in New York, and probably will remain so for months to come—not because it is a war play, but because it both fascinates and thrills the boys grown tall and the girls growing older who make up its audiences.

Owen Davis hit upon a good bit of realism when he introduced the hero of "Forever After" as a wounded American in the Chateau Thierry trenches and vizualized the delirium of this lad for the burden of his story, but it is not the reality of the trench scene that makes the play. It is the good old hokum of the romantic drama and the splendidly played emotional love scenes in which Alice Brady figures.

And so it will be so long as the war continues and long after it is ended—the less war our authors are content to put into their war plays, the better war plays they will be.

DRAMATIC MIRROR, Inc. 145 WEST 45th STREET PHONE, BRYANT 0900 NEW YORK CITY
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Chicago, 418 S. Market St., L. S. Metcalfe, *Manager*. Los Angeles, 430 S. Broadway, Wm. G. Colvin, *Manager*.
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# THE MIRROR

LOUIS R. REID, Managing Editor

**Actors in France Observe Benefits of Liberty Loan**

THE OBSERVATIONS in all parts of France—close to the fighting lines—of a little party of players, men and women, furnish one of the soundest reasons for the continued outpouring of the resources of America through the medium of Liberty Bonds.

The group of players, headed by Robert Tabor, reached France when that nation was suffering its greatest woe. There had been the strain of continued fighting, and America had not yet been able to make herself felt as a fighting factor.

The French were dispirited, and army officers told Mr. Tabor that they feared the United States had entered too late in the battle for world freedom.

Shortly after this, the big Liberty Loans began to work their practical effects. Streams of men and munitions flowed into France, and the morale of French soldiers responded instantly to the stimulus.

When this party, after a tour of all the fronts, left France, there was only in the hearts and consciousnesses of the nation the firm belief that the tide of evil was ebbing, and that a decisive Allied victory was in sight.

The French, the Americans, the Canadians, the British have started the Germans on the road to Berlin, and it is Liberty Loans that have made this hopeful development possible.

The Fourth Liberty Loan will continue it, and provide another big stage of the happy journey to Berlin. If you have some one over there, tramping to Berlin; if you have anyone dear to you in that glorious company, and even if you have none, but wish to continue to live a free man or woman, you will buy all the Liberty Bonds you can, and then estimate how much you can save from your income during a year, and subscribe that, too, on the partial payment plan if need be.

• • •

**Actors and Managers Should Look Into Problem of Lodgings in Washington**

THE dearth of accommodations in Washington for the increased population of war workers has long been a subject of discussion in the papers. There is another housing difficulty, however, which has received but little comment. It is the task which confronts actors and actresses in finding quarters during their visits to Washington to entertain these war workers.

Since the United States entered the war Washington has become one of the foremost "try-out" towns. The capital has never had a busier theatrical season than that which has prevailed since midsummer. New plays have their premieres there every week.

Theatrical companies arriving in Washington report distressful conditions. They have great difficulty in obtaining lodgings and the exorbitant prices charged everywhere make a serious inroad into their salaries.

Here is obviously a matter for the United Managers' Protective Association and the Actors' Equity Association to adjust co-operatively. Rent profiteers should be tolerated no more than ticket speculators if the welfare of the amusement world is to be maintained, particularly at a time when actors and managers are giving so generously and patriotically to the country's cause.

• • •

**Cardinal Farley and the Stage. His Eminence Was Very Tolerant of Theatrical Entertainment**

CARDINAL FARLEY is quoted by some of his obituarists as having been averse to Sunday entertainments. A certain austerity of life characterized his Eminence, who was exceedingly popular with all classes, for he was a great and good American, and this may have given rise to the impression. The Cardinal was very tolerant of stage and other forms of entertainment, although he seemed to have had no personal predilection for that sort of thing.

The attitude of the churches and the legislatures of civilized countries appears to be governed by no fixed or underlying principles, either of ethics or morals.

We seldom read denunciations of theaters nowadays—the stage is the coadjutor of the church in alleviating the suffering that is at present so rife among us. We remember a church and stage guild promoted by an enthusiastic Episcopal clergyman. We do not know what became of the idea; but at any rate it showed broad-mindedness. The theater is recognized by all sensible people as a necessity of existence.

• • •

**The Passing of the Great Circus Press Agents**

ANOTHER of the giants of that great graphic art which is no more acquired than the virtuosity of a Mozart playing sonatas at sixteen—the art of fascinating a public by means of cold stereotyper's metal and printer's ink—has gone on the Great Adventure which wins one of his persuasion the one and only press notice. "Bill" Thompson has polished and juggled for the last time his flashing array of vari-colored adjectives and dynamic verbs! He left the Great Arena in Chicago quite suddenly, and he left a void that never can be exactly filled.

With "Tody" Hamilton, Guy Steeley, Whiting Allen and Leander Richardson gone on before, it seems that the era of the "stunt" press agent, fostered by the circus, is pretty well a thing of the past. These men and their few compeers who are still making the English language fairly throb with compressed pith and picturesqueness have made the very word "circus" indicative, in a verbal sense, of anything superlatively boosted.

# Drama Is Dominant

*The calm before the storm in "The Unknown Purple." Richard Bennett as a humble inventor is happy in his home life, little suspecting that Helen MacKellar as his wife has aspirations for great social success*

*Emmett Corrigan makes Boelcke, the master German spy in "Three Faces East."*

*The Bambinetti bow in "Head Over Heels" has all the pride of family and acrobatic fame. Mitzi is the delectable little star of the troupe, while Charles Judels is the manager an apparently harmless butler. Violet Heming is his English adversary, though he believes her German friendly though questioning remarks of Frank Hatch and Mrs. Russ Whytal*

*Alice Brady and Conrad Nagel as the youthful lovers in "Forever After" do not take kindly to the*

# EVERY THEATER ACTIVE IN LIBERTY LOAN DRIVE FOR $50,000,000 GOAL

## Theatrical Allied Interests Committee Starts Work at Matinee Performances—Albee at the Head

EVERY theater in New York is taking an active part in the Liberty Loan drive. The legitimate, vaudeville, motion picture and burlesque houses have effected an organization under the direction of the Theatrical Allied Interests Committee which promises to start the work of bond selling to playhouse patrons at high pressure at this afternoon's matinee performances. The mark set for New York is $50,000,000. In the last drive the theaters sold $11,653,000 in bonds.

### Stage Women Help

Chairman E. F. Albee, of the Theatrical Allied Interests Committee, has congratulated the house managers upon the enthusiasm with which the theaters were volunteering. Final plans were made for the work of the next three weeks.

Besides the bond selling in the theaters, hotels and restaurants, the theatrical folk will canvass the city through the Stage Women's War Relief, which will operate their Traveling Theater and the Liberty Theater in front of the Public Library. Until the end of the campaign stage, screen and opera stars will appeal to the public for subscriptions.

The Theatrical Allied Interests Committee has taken charge of the work at the Grand Central and Pennsylvania stations. The Greenroom Club and Dudley Field Malone are conducting a twenty-four hour a day bond sale at the Pennsylvania, while the Women's Committee of the Theatrical Allied Interests is in charge of the day and night shifts at the Grand Central.

Theater managers are requested to report daily to the committee headquarters in the Longacre Building in order that the schedule of daily sales may be made up promptly.

Elmer F. Rogers is chairman of the Speakers' Committee. Route sheets covering the theaters have been printed and upon these the speaking schedules of the spellbinders are charted.

### Paulist Choir to Sing

Reed A. Albee is at the head of the Entertainment Committee which is routing such attractions as the Paulist Choir of one hundred voices, the Gas Defense detail, the Pelham Naval Band, the Singing Sailors from Pelham Bay, the B. F. Keith's Boys' Band, James A. Powers, the hits of "Yip Yip Yaphank," Irving Berlin and many other special features.

Frank Craven is acting as manager of the drive at the Liberty Theater. At the Hudson Louis Mann steps out of "Friendly Enemies" at every performance and directs the drive. The Harris Theater is also conducting a selling campaign with its own talent, approved by the committee. Robert Emmett Keane, of the "Head Over Heels" Company, is repeating his success of last spring as a bond salesman.

Lee and J. J. Shubert are personally directing the drive in their chain of theaters extending through the country. They have sent a telegram to the house managers in each Shubert theater, urging them to turn loose the full resources of every Shubert organization, both back and front of the curtain, in every Shubert theater. Prominent stars now appearing in Shubert theaters in New York are making addresses between the acts for the loan. Following are the stars who speak at each performance: Al Jolson at the Century, Eugene and Willie Howard at the Winter Garden, Arthur Byron at Maxine Elliott's Theater, Alice Brady at the Central, Norman Trevor at the Comedy, Richard Bennett at the Lyric, William Courtenay at the Casino, John Charles Thomas at the Broadhurst Theater, Ed. Wynn at the Shubert, H. B. Warner at the Bijou and Sydney Drew at the Astor Theater.

* * *

## INFLUENZA CLOSES BOSTON THEATERS

### Summary Action Taken to Check Spread—New York Safe

Theaters, motion picture houses, dance halls and all other places of public amusement have just been closed in Boston, due to the alarming spread of Spanish influenza. They will so remain until Oct. 6, unless no marked depreciation in cases is apparent at that date, when it is gathered, the time of closure will be extended.

The ruling went into effect at midnight on Sept. 26, following a conference of theater and amusement interests with the emergency health commission appointed to take charge of the epidemic, which has gained alarming proportions in that city. Similar action is being taken throughout New England. Eighty-five thousand cases are reported in Massachusetts alone.

No similar action is contemplated in New York City. Due to the excellent control exerted over the disease, with especially stringent precautions being exercised at railroad stations, the spread of Spanish influenza here has been held within bounds and never attained the sweep at first threatened.

* * *

## New Contributions for Wounded Actors' Fund

New contributions, amounting to $2,500, have been received by the newly organized Fund for Our Wounded Actors. Announcement is made that George Arliss has sent $1,000; John Drew, $500; Sidney Drew, $500; Eddie Cantor, $250, and Frank Carter, $250. Pledges were also received from Otis Skinner, De Wolf Hopper, Tom Wise, and others.

Grace Griswold, the executive secretary of the fund, has issued an invitation to all actors, or actresses, willing to give their personal services in helping on the clerical and stenographic work of the fund, to send their names or call in person at the fund headquarters in the Knickerbocker Theater Building. The services of anyone willing to give his efforts for even part of a day will be welcomed.

* * *

## E. H. SOTHERN RETURNS

### Acted with Mary Anderson in Camps To Aid Loan

E. H. Sothern, the actor, has returned to New York from England. He is wearing the Y. M. C. A. uniform, and said he had come back to take part in the Fourth Liberty Loan drive. He was met on landing by his wife, Julia Marlowe, and will appear at theaters in the principal cities, giving recitations in the campaign to sell bonds.

During his stay in England Mr. Sothern appeared in entertainments at the American camps with Mary Anderson in scenes from Shakespeare. Miss Anderson had raised $150,000 for the English hospitals and charities, Mr. Sothern added.

* * *

## Ethel Barrymore to Tour

Ethel Barrymore has returned from White Sulphur Springs, W. Va., where she has passed three weeks. On Oct. 14 she will begin a long tour under the direction of Charles Frohman, Inc.

* * *

John Barrymore made his first appearance in Tolstoy's "Redemption" at the Plymouth Theater Thursday night. A review of the play will be in the next issue of THE MIRROR.

## MORMONS' FARTHEST WEST LITTLE THEATER

### Historic Social Hall in Salt Lake to Be Used—Seats 250

What is claimed to be the first Little theater west of Chicago will open at Salt Lake City in the historic Social Hall this week. Plans have been materializing since last fall.

The Mormons have always been noted for fostering the drama, and the Social Hall and the historic Salt Lake Theater are known all along the line. The Social Hall was the first house of amusement erected in Utah. It was ordered built by Brigham Young half a century ago. The hall is being completely renovated and will have a seating capacity of 250.

Maurice Brown, the director, arrived here last week to assist Professor Babcock, head of the public speaking department of the University of Utah, in producing a series of plays. He is accompanied by Ellen Van Nolkenburg, leading lady of the Chicago Little Theater, who will take a leading part in plays produced there. Scenery from their Chicago theater will be used.

Mr. Brown was brought from England to direct the Chicago Little Theater and made that showhouse well known by the novelty of the performances. He established there the first puppet show in America.

* * *

## To Change Musical Comedy

"Miss I Don't Know," following a preliminary tour, has returned to the city for cast changes. Stewart Baird and Carl Gantvoort will be in the reorganized company.

# INCREASE NUMBER OF TRAINING CAMP THEATER COACHES

### Five Additional Dramatic Tutors Brings Number up to Fifteen Appointed by War Department

FIVE additional dramatic coaches for the training camps have been appointed by the War Department Commission on Training Camp Activities, making a total of fifteen professionals now instructing the men how to put on their own shows so that they will never be at a loss for entertainment over there. The plan is to have officers as well as men ready to arrange and take part in theatrical programs.

A number of successful shows have been staged by the soldiers within the past few weeks, including a minstrel performance at Camp Meade. In a recent "soldier show" put on at Camp Travis the headliner was William R. Frazer, one of the old Dockstader minstrels. In another entertainment given by the Travis men the entire minstrel company was made up of negroes.

The dramatic directors include Wade Boteler, Camp Travis; Test Dalton, Logan; James A. Boshell, Dodge; George V. Brooks, Devens; Richard Field Carroll, Sevier; Barrett H. Clark, Humphreys; Edward S. Grant, Wheeler; Philip Kenny Walsh, Greenleaf; Norman Hackett, Dix; J. M. Edgar Hart, Pike; Henry W. Pemberton, Funston; George Herbert, Custer; Rollo Lloyd, Zachary Taylor; Harry Neville, Grant; John Archibald Curtis, Wadsworth, and W. F. Rochester, Meade.

In order that American soldiers over there should be able to stage at any place they are billeted the entertainments in which they have been coached, Uncle Sam is providing them with a new device in the way of portable stage equipment, which occupies no more space than a small-sized trunk, and can be set up, taken down and packed away within a few minutes. The new contrivance is the work of Austin Strong, a playwright.

* * *

## New Princess Production Is Called "Oh, Yes!"

The sixth annual Princess Theater production by Guy Bolton and P. G. Wodehouse, with music by Louis A. Hirsch, will be called "Oh, Yes!" In the cast will appear Joseph Santley, Ivy Sawyer, Juliette Day, Georgia Caine, Helen Barnes, Miriam Collins, Marjory Bentley, Joseph Allen, Roy Atwell, and others.

* * *

## New Hobart Farce Ready

George V. Hobart's farce, "Stop That Man," will have its first performance in Stamford on Oct. 12. Consuelo Bailey will be in the cast.

# COAL SHORTAGE NOT LIKELY TO CLOSE NEW YORK THEATERS

### Situation So Far Only Serious Where Brand Required by War Industries Is Concerned—Managers Favor Hour's Illumination Nightly

WITH the advent of cool weather managers of theaters are giving serious thought to the coal situation. It is already established that bituminous production, while it has shown steady gains this year, will fall short of the minimum set by the Government for a reserve supply, and there will be approximately a shortage of 15,000,000 tons.

So far the shortage is already estimated at 13,000,000 tons. However, as regards theaters and homes, these figures are not to be accepted as the appalling ones they seem, inasmuch as the shortage obtains principally in high volatile coals, affecting exclusively iron and steel and other war industries.

The situation, as it pertains to these industries, is so serious that conferences on the subject are in progress in Washington. Too, Pershing has cancelled coaling arrangements with the British Government and is now drawing his coal from America solely, thereby aggravating the problem. Six million tons is his first order for domestic coal.

It is learned that the principal centers of population in New England have been forewarned and, aided by consistent transportation, have accumulated enough coal to face the coming winter with equanimity.

A gain from restriction and conservation will help the theater owner and householder over the rough spots, and another factor in the better distribution of coal this winter over last will be the administration of a fuel board at last welded into an efficient working body, where last winter it was merely a group of well-intentioned but wholly inexperienced individuals.

In line with conservation, theater managers are earnestly discussing a plan to petition the Government to allow them to use illumination in front of their theaters for an hour only every night in place of three nights with the juice on and the other three lightless ones, as per the present regulation.

## BAIRNSFATHER HERE

### Cartoonist to Assist in the Production of "The Better 'Ole"

Captain Bruce Bairnsfather, of the Royal Yorkshire Regiment, famous for his cartoons depicting the life of the British soldier in the trenches, arrived here yesterday on his way to Australia. Captain Bairnsfather said that he had been released from duty with the British Army at the request of the Australian Government to lecture there. Prior to his sailing he will assist in the production of "The Better 'Ole," a play based upon his cartoons, which the Coburns are to present at the Greenwich Village Theater.

For the last six months Captain Bairnsfather has been with the American troops in France.

. . .

### "The Big Chance" Not Big in Philadelphia

Philadelphia—A. H. Woods' latest production "The Big Chance," which played the week of Sept. 23 at the Adelphi, failed to "get across" in spite of the big patriotic appeal and the sincere acting of Clara Joel. It is expected the play will be withdrawn and entirely remodeled. In its present form it is amateurish, and the authors missed a "big chance" to make a big play out of a good idea.

. . .

### Donate the Fulton Theater

Oliver D. Bailey and Nathan B. Smith, managers of the Fulton Theater, have turned that house over to the uses of the Liberty Loan Committee for Oct. 10-12. Light and heat also will be furnished free by the management.

"A Stitch in Time," the next play booked at the Fulton, will play its preliminary Atlantic City engagement, coming to New York on Oct. 15.

## LIBERTY THEATER NEWS OFFICIALLY MAKES ITS BOW

### De Hull Travis, Editor, to Promote Government's Plans

The first number of the Liberty Theater News is out. It made its bow last week under the guiding hand of De Hull N. Travis, as editor. The paper starts off with the modest circulation of 500 copies and hopes to increase that soon; it will be issued weekly, and its scope of activities will include the general service of promoting the Government's big plans for furnishing musical, dramatic and pictorial theater entertainments for the men in military training, to encourage the cooperation of performers and civilian producers with the Liberty Theater circuit managers, and to urge the purchase and distribution of Smileage so that the greatest number of soldiers can get the largest amount of good out of the forty-two training camp theaters now operating under the managerial banner of Uncle Sam.

. . .

### Whiteside Opens in Toronto

The Shuberts have made arrangements to present Walker Whiteside in his new play, "The Little Brother," in which Tyrone Power plays the part opposite Mr. Whiteside, for the first time in this country at the Royal Alexandra Theater, Toronto, on Monday, Oct. 7. The production is made in conjunction with Walter Hast, who brought the play to them. "The Little Brother" is in a prologue and three acts.

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### New Plays for Billie Burke

Rehearsals soon will be started by Billie Burke of a new play in which she is to be starred by her husband, Florenz Ziegfeld, Jr.

**Editor DRAMATIC MIRROR:**

**I am glad to learn that your Oct. 5 issue is a Liberty Loan number, and want to tell you how much we appreciate such splendid help. I know from experience that such wholehearted aid is of immense value.**

**Yours for the Fourth Liberty Loan,**

**JOHN PRICE JONES,**
**Asst. Director of Publicity,**
**2d Fed. Res. Dist.**

## VEER TO PANTAGES IN THEATER TANGLE

### State Council Withdraws Opposition to Erection of Salt Lake House

Unexpected developments in the Pantages Theater tangle here were forthcoming when the Utah State Council of Defense withdrew all opposition to the erection of the proposed new Pantages playhouse.

J. J. Daynes, representing the McIntyre interests, owners of the property site; Frank B. Newman, representing Alexander Pantages, and R. E. Currie, representing the union trades organizations of Salt Lake, all asserted that the steel to be used in the erection of the building is already on the ground and has been properly cleared by the Government's representative at Minneapolis, Minn. Mr. Currie stated that the erection of the theater would provide employment throughout the winter for men of large families not within the draft ages.

The withdrawal of opposition first presented by the Utah State Council of Defense offers a unique situation. When it was first announced here that Alexander Pantages would build a new showshop in Salt Lake the State Council of Defense immediately placed their official taboo on the matter. Organized labor took sides with the Pantages' interests.

The State Council of Defense immediately passed the matter to the War Emergencies Board at Washington, which, in a telegram to Alexander Pantages at Los Angeles, requested that construction of the building be postponed for the duration of the war.

Meanwhile the State Council of Defense have expressed their approval and the matter is now in the hands of the War Emergencies Board at Washington.

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### Pittsburgh Managers Unite

The Managers' Association of Pittsburgh, consisting of the managers of various theaters, has been organized with the following officers: President, John P. Harris, Davis Amusement Enterprises; treasurer, Clifford Wilson, Lyceum Theater; secretary, Eugene L. Connelly, publicity director, Davis Amusement Enterprises. The directors are: Thomas Kenyon, Theodore Bodkin, Harry Brown and Harry Kurtzman.

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### To Present "Cappy Ricks"

"Cappy Ricks," a dramatization of Peter B. Kyne's stories of the same name, will soon be placed in rehearsal by Oliver Morosco.

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### New Play for Olcott

"The Voice of McConnell" is the title chosen for Chauncey Olcott's stellar vehicle for the present season. The new play is from the pen of George M. Cohan.

## TO BAR THE TICKET DEALERS FROM STORES

### Head of Cigar Syndicate Issues Orders on Hearing from Swann

These be troublous times for the ticket speculators. Blow follows on blow. Now comes an order to the managers of the United Cigar Stores of the city, sent out by Edward Wise, president of the concern, to prohibit the sale of theater tickets by speculators who have been wont to operate in the stores. The order says to eject the profiteers without delay.

It was found during the recent raids and investigations that the ticket profiteers were especially active in the cigar stores, toward which sailors and soldiers gravitated in numbers and in the holiday moods that characterize the usual furlough. Two of these places, on Sixth Avenue, and just off of Times Square, were mentioned specifically by Assistant District Attorney Kilroe.

Mr. Wise issued the order after the receipt of a letter from District Attorney Swann, which was sent him following a hearing given the ticket dealers.

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### Tuesday Afternoon Concerts at French Theater

Under the direction of Pierre Monteux, who conducted the orchestra of the Diaghileff Ballet Russe, a series of Tuesday afternoon concerts, recitals and conferences will be held this season at the French Theater du Vieux Colombier.

M. Monteux will endeavor, through means of the intimate recitals which it is possible to present in the French Theater because of its size, atmosphere and environment, to make known to the American public in its true significance the work of the artists who will participate, all of whom will be French.

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### Selwyn Theater Opened

The new Selwyn Theater on Forty-second street was formally opened last Wednesday night with "Information, Please," by Jane Cowl and Jane Murtin as the attraction.

An indirect lighting system is employed which shows to advantage the Renaissance blue, which is the principal color used. A novelty is the arrangement of lounges about the theater. In the lobby itself a comfortable seating arrangement along the walls allows smokers to smoke without going to the smoking room downstairs or to the street.

Crosby Gaige designed the new playhouse, and has taken particular care to provide comfortable chairs in orchestra and balcony.

A convenience for the actors is a shower bath in each dressing room. The theater has a seating capacity of 1,100. There is no gallery.

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### "Tiger Rose" to Philadelphia

The Quaker City now will have an opportunity of admiring Willard Mack's play, "Tiger Rose," for it closed at the Manhattan Opera House on Saturday night and opened in Philadelphia Monday with Lenore Ulric and the same cast as was seen here. Later Boston and Chicago will have a chance to see it.

# WITH STAGE PLAYS AND PLAYERS

## WILLIAM MOORE PATCH ON INCREASED ADMISSION TAX

### Theatrical and Picture Producer Tells Some Very Pertinent Facts to Senator Knox

ONE of the most comprehensive arguments against the proposed increase of 10 per cent. on the already existing 10 per cent. tax on theatre admissions of every kind is contained in a letter to Senator Philander C. Knox, of Pennsylvania, written by William Moore Patch, of Pittsburgh and New York. Mr. Patch has large theater and motion picture interests and is so well known in both branches of the theater that what he has to say in this connection is of considerable interest.

Senator Knox has replied to Mr. Patch's letter assuring him that he would do all in his power to assist the theater and the motion picture industry when the Senate Committee on Finance deals with this portion of the Revenue Bill.

Mr. Patch's letter to Senator Knox is in part as follows:

"My Dear Senator Knox:

"If it is not asking too much, I should like to ascertain your opinions on the subject I am about to outline; and I should like to know, also, whether it would be possible for you to bring the salient facts of what I am about to say before the committee in the Senate that will deal with this portion of the Revenue Bill.

"The theater is a species of general scapegoat. Whenever there is nothing else to harass and annoy, people take a fling at the theater. First, they prattle about its immorality, and then they begin to realize, with horror and amazement, that there are actually people in it who are making money. As one prominent critic in New York put it, 'We must have amusement and legitimate recreation to keep up our spirits, and so on and so on; but the people engaged in keeping up our spirits must on no account be suffered to make anything out of it. They should do it for the sheer love of the doing; and to the devil with the butcher's bill.'

"A 20 per cent. tax is now proposed on all theater tickets. The original 10 per cent. tax was accepted without complaint, and this in spite of the fact that for many months after the tax was imposed receipts fell off in every place of amusement.

"From the start it should be borne in mind that direct theatrical taxes are the least of the strains the theater has to bear just now. Men in the theater—even the most successful of them—are poor in comparison with men who are rich by standards of wealth in other industries.

"Further theatrical taxation, therefore, that is based on the above legend of prosperity is both unjust and stupid."

## PHILHARMONIC PLANS BIG SOLDIER CONCERT

### Patriotic Event to Precede Opening of Season at Carnegie Hall

The Philharmonic Society will open its season on Wednesday evening, Nov. 13, with a concert in Carnegie Hall, to be given exclusively to and for soldiers, sailors and marines in the service of the United States Government. The regular New York subscription series will open with the usual pair of Thursday-Friday performances on Nov. 14-15.

In the course of the season the society will present twelve Thursday evening, sixteen Friday afternoon, four Saturday evening and twelve Sunday afternoon performances at Carnegie Hall, as well as five Sunday afternoon concerts at the Academy of Music in Brooklyn.

As the oldest American institution of its kind, the activities of the orchestra for the coming season will conform in every possible way with the exigencies of the hour. The orchestral tours will be shortened, patriotic concerts will be given, and the personnel of the orchestra, from its conductor to the least of its members, will be made up entirely of American musicians or those whose countrymen are fighting in this war for the cause of the Allies.

Josef Stransky, for seven years conductor of the Philharmonic, will again direct the society's concerts and arrange its programmes.

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### Newest Bill-Posting Suit

An attorney in San Francisco has brought suit against Foster & Kleiser for $20,000 for having posted without permission the bills for Barnum & Bailey Circus. He claims the bills made his stores unsightly.

### Fire Threatens Theaters

Fire which caused damage of $100,000 in Brooklyn last week, partly destroying a four-story warehouse, in which summering families had stored their furniture, endangered two of the legitimate theaters of that city and as many picture houses. The Shubert Theater was directly in the rear of the burning building, in which two hundred pianos, among other articles of furniture, added to the crackling flames.

Smoke penetrated this theater. The manager, Leo Keller, announced to the matinee audience that there was no danger, and it filed out in order.

Similar precautions were taken with the audience of the Bushwick Theater, opposite, and the Madison and Monroe motion picture houses, near by.

For a time the Shubert Theater was in danger, but a barrage of water was laid down and the fire confined to the warehouse.

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### Musicians Subscribe to Loan

The orchestra at the New Amsterdam Theater has subscribed $3,000 to the Fourth Liberty Loan and Charles Previn, the conductor, has taken $1,000 for himself.

Donald Brian, of "The Girl Behind the Gun" Company, is making the Liberty Loan speeches at the New Amsterdam. Monday night he spoke after the second act, and as soon as he had finished Mr. Previn rose in his place and announced the subscriptions made by his fellow musicians and himself.

The orchestra's membership includes men of French, Italian, Belgian and English birth, while Mr. Previn is American of French parentage.

## "FOLLIES" AT THE GLOBE

### Spanish Influenza in Boston Drives Revue Back to Town

The serious epidemic of Spanish influenza that has effected a shut down of amusements in Boston, where the "Follies" was playing an indefinite engagement, caused that organization to cease operations and threatened idleness for at least three weeks. Instead of laying off the show, Florenz Ziegfeld decided to bring it back to New York to play a return date, thereby establishing a precedent, as it is the first time in the eleven editions that the "Follies" has returned to town.

On account of the huge expense of running the annual revue it became necessary to secure a theater with a large seating capacity. The Globe, where the "Follies" begins a three weeks' engagement Monday night, is one of the largest in New York. But to assume the occupancy of the Globe Ziegfeld's show had to elbow "Penrod" out. "Penrod," which has not shown a falling off in receipts, has taken shelter in the vacant Punch and Judy in West Forty-ninth Street.

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### French Theater to Open with "Le Secret" Oct. 14

On Oct. 14 the 1918-19 season of the French Theatre du Vieux Colombier will be inaugurated with the first American presentation in the French language of Henry Bernstein's "Le Secret," which was played for the first time in 1913 at the Theatre des Bouffes Parisiens.

"Le Secret" was produced in English a few seasons ago under the direction of David Belasco, with Frances Starr in the stellar role. Under the direction of Jacques Copeau, in the coming presentation, this part will be played by Lucienne Bogaert, who is a member of the organization which found favor with its patrons last year.

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### Faversham-Shubert Play "Freedom" to Have Great Cast

In addition to Marcia Van Dresser, the famous operatic singer, who is to play the leading role, Edward Martindel, Arlene Hackett and Henry Herbert, the following players have been engaged for the big spectacular play "Freedom," which Julie Opp Faversham and Lee Shubert will present next month: Mrs. Hudson Liston, Clara Eames, Eva Randolph, Elizabeth Moffatt, Caroline Duffy, J. Harry Irvine, Eric Snowden, H. R. Irving, Walter Gear, Robert E. Lee-Hill, Noel Tearle, Edward Broadley, Arthur Row and others. There are 1,000 characters in the play.

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### "I. O. U." at the Belmont

"I. O. U.," the work of Hector Turnbull and Willard Mack, and produced by William A. Brady, did not open at the Thirty-ninth Street Theater, but instead had its first showing at the Belmont on the afternoon of Oct. 5.

## ACTORS' EQUITY ASSO'N

### Purchase Bonds Through Association on A. E. A. Day

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Oct. 1. The following members were present:

Messrs. Francis Wilson (presiding); Cope, Hull, de Cordoba, Ellis, Stevenson, Westley and Connelly.

New Members:

New York Office: Ethel Dale, Betty Frederick, Helen Hayes, E. D. MacMillan, Charles Martin, Belva Morrell, Harry Plimmer, Gerald Pring, Bessie Sheldon, Elsie Southern, Paul Stanton, Lilian Stuart, Hallett Thompson, H. P. Young.

Chicago Office: Jean Stuart.

Re-elected: Lewis Broughton, Edwin Maxwell, William David and Harriett Mayfield.

Friday, Oct. 11, will be A. E. A. Day at the Stage Women's War Relief booth in front of the Public Library on Fifth avenue and 42d street. The committee arrangements are in the hands of Shelley Hull, who will provide several singers and a fine list of speakers for the occasion. During the third Liberty Loan, A. E. A. Day was one of the most successful of the series, and it is hoped that all members will endeavor as much as possible to purchase their new bonds through and give credit therefor to their organization. Another member of the Council, Thomas A. Wise, is doing fine work on the traveling booth. This is quite strenuous, as the service is continuous—unlike the ordinary speaker who talks ten or fifteen minutes and then gives up the platform to some one else. One of our best workers in the Third Liberty Loan, Howard Kyle, is unable to assist just now, as his professional engagements include a picture and a new production.

A good many members of the Association have asked the Council to approve some form of contract which would cover their engagements in vaudeville. This is not an easy matter, as the conditions differ so greatly from those in the legitimate houses. However, the matter is under advisement and it is hoped that something can be done in this line.

We often hear the remark: "The hardest thing I have to remember is the sending in of my weekly notification for the Disengaged List." We suggest that a postcard be written on the day of rest, after you wind your eight-day clock and before you commence reading the theatrical sheet in the Sunday papers. The idea is to associate the act with some conventional thing which is done weekly.

Donald MacMillan, our deputy, with a stock company, has succeeded in making it 100 per cent equity. This is the sixth stock company to secure this position. We trust the others will soon follow suit.

One of our members, Frederick Esmelton, has become a K. of C. man and expects to sail in a very short time. By Order of the Council.

## ENGLISH THEATER IN PARIS OPENED

**Lena Ashwell Establishes Playhouse for British and Americans**

Paris—Lena Ashwell has accomplished what American and English managers hesitated to do; she has opened an English theater in Paris and installed a company at the Theater Albert I. for the benefit of English and American troops. Difficulties and delay in transportation prevented the company from opening in the spring, as originally intended, and it was in the midst of the worst theatrical season, aggravated by long range bombardments that the venture was launched. But it is now firmly established and Mr. Marshall, the manager, who has been associated with Granville Barker and other London producers, told me that this month has netted them quite a profit.

Performances are given every evening with a matinee on Saturdays and a change of programme twice a week. Among the plays given are "The Tyranny of Tears," "The Mollusc" and "Wanted—a Husband," which was Marie Tempest's vehicle in America two years ago, under the title of "A Lady's Name."

Arrangements have been made to produce "A Pair of Petticoats," and the public has responded so encouragingly to the efforts of the management that it has been decided to give the latest London and New York successes as they are brought out during the winter; so they will be thoroughly up to date.

**Underground Vaudeville**

While theaters have not yet reopened and new plays are still in preparation, vaudeville houses have been doing big business and are crowded with American and English troops. Perhaps the most popular is the new underground theater, "L'Abri," which M. Quinson fitted out in the spring during the early bombardments of Paris. Situated just off the Boulevards, a broad stairway conducts to the roomy auditorium, which was once an underground Cafe Chantant.

The hall has been completely done over in a tasteful blue gray note, and the small stage and adjoining American bar give a cosy familiarity of tone that is heightened by a revue, "1918," which has been running all summer. What it lacks in spectacular effects owing to the smallness of the stage, it makes up in wit and satire.

The Casino de Paris has been giving a successful music hall bill, with Signoret in "L'Asile de Nuit" as headliner, while preparing a new revue which will move on to London after a five weeks' engagement here. The Follies-Bergere is also preparing a revue; the Olympia is giving an excellent variety show, and the Alhambra, the English music hall, reopens Sept. 1. DE AROZARENA.

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## "BEN HUR"

**Popular Biblical Spectacle at the Lexington—"Wanderer" Back**

The ever-popular Biblical spectacle, "Ben Hur," began a limited engagement at the Lexington Opera House last Monday night. It is Klaw & Erlanger's twentieth annual production of the dramatic panorama based on Gen. Lew Wallace's romance. The famous scenes include those of the three wise men in the desert, the house of Simonides, the Grove of Daphne, the chariot race, the Mount of Olives and the accursed Valley of Hinnom.

Robert Frazer is appearing in the name part of the drama. Others include William Wagner as Messala, Leslie Stowe as Ilderim the Sheik, Virginia Howell as Iras, Mildred Bright as Esther, Mabel Montgomery as the mother of Hur, and Ann Reader as Tirzah.

"The Wanderer," the elaborate spectacle based upon the parable of the Prodigal Son, came back to the Manhattan Opera House after two years peregrinations throughout the land. Elliott, Comstock & Gest will keep the spectacle of ancient Jerusalem here for a limited engagement.

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## "THE RIDDLE WOMAN"

**Bertha Kalich Resourceful in a Highly Emotional Part**

Pittsburgh—"The Riddle Woman," a play in three acts, by Charlotte E. Wells and Dorothy Donnelly, was presented before a large audience at the Pitt Theater.

Bertha Kalich, in her role as leading woman, did excellent work and used all her fine acting powers. Her scorn, rage and contempt, as well as her general versatility, came in good stead. Robert Edeson, as Lars Olrik, proved a virile actor, while A. E. Anson was an acceptable count.

The play is strong and forceful. The scene is laid in Denmark.

## "THE SAVING GRACE"

**Exquisite Character Comedy, with Cyril Maude, Scores**

A comedy in three acts, by C. Haddon Chambers. Presented by Charles Frohman at the Empire Theater, Sept. 30.

Blinn Corbett.....Cyril Maude
William Hogg.....William Devereux
Ripley Guildford.....Edward Douglas
Mrs. Corbett.....Laura Hope Crews
Susan Blaine.....Cathleen Nesbitt
Mrs. Guildford.....Charlotte Granville
Ada Parsons.....Annie Hughes

The most delightful comedy with the most refreshing acting of the season is "The Saving Grace." At last does the Empire again house a play worthy of its distinguished record, which, unfortunately, has not been lived up to in recent seasons.

A factor, naturally, in the success achieved by this latest and best of the Chambers' plays, which have been few in number but always of high grade, is the participation of Cyril Maude. He makes Blinn Corbett the characterization supreme of his career, altogether crowding "Grumpy," entertaining as he was, into the background.

That Playwright Chambers labored to fit Mr. Maude in devising this play, as has been stated, is probably true, yet without the deft Maude touches of characterization, it is doubtful whether the role would have automatically carried Mr. Maude to success. Mr. Maude is not the sort of artist who would fit into so-called "actor-proof" roles. His individual methods and his ever-assertive naturalness of characterization would burst the bounds of mere mechanics of speech and gesture. He infuses the breath that makes whatever he assays a personification and never a stellar role, in the sense of the disproportionate.

But it must not be assumed that the play is a one-part affair. Never has Laura Hope Crews been supplied with a part quite as sympathetic and grateful as that of the wife of Blinn Corbett. And Cathleen Nesbitt achieves her best work as the niece of Mrs. Corbett.

No need to say that Charlotte Granville, as a grand dame, is superlatively good, but it is unusual to find Annie Hughes in the role of a maid—until one sees her playing of it as the action proceeds. William Devereux, too, might be alluded to in a similar manner, he playing a man servant.

The story, briefly, deals with the financial straits of a wildcat promoter, who had been cashiered from the army for eloping with the wife of his colonel. When things are at their worst, he seeks enlistment as a private with his servant, the war office having barred him from the regiment of which he once proudly was an officer. He is refused on account of age, and his fighting blood boils the more.

How his adoring wife, who, in her blind devotion, sees in him only a man who has sacrificed position to save her from the brutality of her former husband, contrives to have him re-established in favor, forms the nub of a story simple enough in plot and with the characters quite objectively visualized, but all the more acquisitive of appreciation because its elements are every-day and common clay in quality.

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## OPERA COMIQUE

**"Carmen," with Marguerita Sylva and Riccardo Martin**

"Carmen," the third offering of the Society of American Singers' season of opera comique at the Park Theater proved one of rare excellence. With Marguerite Sylva singing the role that has established her as a favorite in various parts of the world, this statement, gratifying as it is to music lovers to hear, and hear of a fine performance, hardly needs the emphasis of superlatives. So uniformly interesting in psychological aspects as well as vocal and pictorial ones are these interpretations of the Merimee heroine by Mlle. Sylva that the mere mention of her participation in the opera suffices as a guarantee of delight.

An assurance of a well studied and vocally brilliant Don Jose is also to be found whenever Riccardo Martin, the sterling tenor of the Metropolitan, is announced as a member of a "Carmen" cast. This, undoubtedly, is Mr. Martin's premier role, and with such distinguished foils as the great Sylva and the Chicago basses, Henri Scott, as Escamillo, no wonder he fairly outdid himself at the Park presentation of the work.

Ruth Miller sang the Micaela aria, and the other roles were adequately presented. The choral work attested fine training, and Richard Hageman again impressed with a discriminative reading of the score.

*Patricia Collinge, as a Mennonite maid in her new play, "Tillie"*

*Elizabeth Risdon, who plays the leading feminine role in "Humpty-Dumpty"*

*Guy Cunningham, of the original Princess Pats, now in "Three Faces East"*

## THREE PLAYS FOR CAMPS

### Drama and Two Comedies for Use of Soldiers in Training

The first plays printed by the War Department for use in soldier dramatic activities are now ready to be sent to each of the camp dramatic directors of the War Department Commission on Training Camp Activities. They are "The Drums of Oude," a drama by Austin Strong; "Three Rogues and a Rascal," a comedy by Wilna Wigginton; "Crooks," a comedy by Nathan Kussy.

These plays were given to the Government in response to a call issued a short time ago by the Training Camp Commission for plays free of publication rights, royalties, etc., to be used by the dramatic directors in preparing the soldiers to put on their own performances.

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### Death of W. C. Thompson

The death of William C. Thompson, the New York newspaperman and nationally known press representative, of pneumonia, in Chicago, has removed one of a never wide coterie of really effective purveyors of publicity.

Mr. Thompson, when taken ill, was in charge of the newspaper campaign of the Hagenbeck-Wallace Circus, performing at the time in Chicago for war charities.

Mr. Thompson was born in Norwalk, Conn., where he gained his first newspaper experience. He began his New York career on the Herald, of which he eventually became night editor. Later he was city editor of the Evening Telegram. Ten years ago he entered the publicity field as the representative of Thompson & Dundy, who then operated the Hippodrome and Luna Park.

Later he toured the country as press agent for the Barnum & Bailey Circus, publicized Miller Brothers' "101 Ranch" show and aided in promoting the Wild West shows.

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### Champlin Makes Record

Charles K. Champlin and his popular-priced company played Oneonta, N. Y., the week of Sept. 23 to $4,052.70, being the biggest returns, it is said, for a week's business ever done by a traveling organization playing at popular prices. The house was sold out matinee and night for all performances. The seats in the top gallery were all reserved, and the limit of standing room used at all performances. It is estimated that 6,000 persons were turned away during the engagement. The Oneonta theater is under the management of H. M. Addison, a former business associate of Mr. Champlin's. The week of Sept. 9, at Red Bank, N. J., Champlin played to $3,680. This is Champlin's twentieth consecutive year with his own company.

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### East-West Wants Members

The East-West Players, a Little Theater organization interested in the production of one-act plays, will consider applications for membership. Young men and women seriously interested in the production of better plays may make application to the secretary, Edna Helpern, 953 Avenue St. John, New York City.

## ON THE RIALTO

THE new Selwyn Theater in West Forty-second Street was given its house-warming last Tuesday afternoon. The reception was featured by sandwiches, Kelcey Allen, olives, cigars, Matthew White, handshakes, Bronx cocktails, Frank T. Pope, cigars, Roi Cooper Megrue, congratulations, laughter, Pink Hayes, Sanford E. Stanton, colored waiters, fresco painters, Crosby Gaige, James S. Metcalfe, highballs and comment upon Louis Sherwin's new position.

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LOUIS SHERWIN'S retirement as dramatic critic of the *Globe* to become special press representative for Goldwyn Pictures Corporation, indeed, has occasioned no end of talk along Broadway. Most of the managers and their representatives are non-committal, the reviewers regard it for the most part as an important victory for the films, and the actors are inclined to look upon the appointment as a good thing for both Mr. Sherwin and themselves.

A Broadway stroller with a gift for pungent prophecy has declared positively that Louis V. De Foe and J. Ranken Towse will be the next dramatic critics to go over to the films.

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A PROFESSIONAL hisser—can he be an unsuccessful playwright?—has been added to the cast of "Three Faces East" to lead the audience in hissing all pro-German speeches and sentiments. The spectators have taken kindly to the idea, and under the inspiration of the leader concealed in the obscurity of the wings hiss with the vehemence which recalls the tempestuous days of Third Avenue melodrama.

The name of the professional hisser—to hiss professionally does not require much training as a playgoer—has not been announced. It may possibly be a new disguise for Edwin Wallace Dunn.

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THE French Band won considerable success in this country during its recent visit. Its rendering of the "Marseillaise" was truly inspiring. Now comes the Grenadier Band, of the Guard of the King of Italy, to uphold Italian musical honors.

English and Canadian bands have also been heard in New York. But the little German band, which regularly appeared in Harlem, has been depleted until now it comprises one man, a cornetist, who plays "Over There" over and over and over.

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FLORENZ ZIEGFELD has revolutionized his theatrical policy twice in one week. First, he announces the forthcoming production of a drama—Ziegfeld, who has always confined his stage activities to curves and coryphees, revues and ragtime—and then he startles the show world by bringing "The Follies" back for a return engagement. America's greatest connoisseur of girls states that his first dramatic production will be an English play, entitled "By Pigeon Post." Martha Hedman and Conway Tearle will be seen in the leading roles.

The Spanish influenza epidemic in Boston with its attendant closing of all theaters is responsible for the return engagement of "The Follies."

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SPECULATORS are still beyond the pale so far as "The Follies" is concerned. But they are not losing time in laughing up their well-tailored sleeves at attempts to dislodge them from their preying activities. Regardless of the storms that are brewing against them in City Hall Square and Park Row they manage to buy up seats to the big hits with the same careless composure as heretofore.

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IT IS a pretty race that Broadway is witnessing between John and Lionel of the Barrymores for high histrionic honors. Lionel, it will be remembered, was paid superlative tributes for his performance of "The Copperhead" last season, following hard upon the success of his brother John in "Justice." The latter was almost forgotten in the sudden triumph of Lionel, but now he intends to restore his name to the position of two seasons ago by appearing, by grace of Arthur Hopkins, as Tolstoy's hero in "Redemption."

It is a singular fact that both Lionel and John have had their greatest success, indeed, have been placed in the very front rank of American actors, under young and new producers. John D. Williams introduced John Barrymore as a serious actor in "Justice," and brought Lionel back to the stage in "The Copperhead."

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WHAT has become of the celebration in honor of the new statue of Edwin Booth in Gramercy Park? The Players' Club, which is erecting the statue as a tribute to its founder and his greatness as an actor, seems to be strangely silent. Are its members growing downhearted? Do they really believe they would have to print pamphlets with the unveiling ceremonies explaining who Edwin Booth was and what position he held in the American theater?

## LIBERTY THEATER NEWS

Through Klaw & Erlanger J. Howard Reber, in charge of bookings for the Theater Division, Commission on Training Camp Activities, has closed contracts for the following attractions to play Camp Cody, Deming, N. M.: "Twin Beds," Nov. 27; "Watch Your Step," Nov. 28; George Arliss, in "Hamilton," Dec. 16, and later dates for the "Garden of Allah," Richard Carle in "Furs and Frills," "Happiness," "Flo-Flo," "Everywoman," "Have a Heart," "Pollyanna," "Soldier Girl" and "There She Goes."

The enlisted personnel of the main training depot, Camp Hancock, presented a big vaudeville show in the Liberty Theater last week, another demonstration that Camp Hancock is full of real talent.

Camp Meade has a new Liberty Theater orchestra that is winning laurels by its concerts. Baltimore and Washington will hear them during the Fourth Liberty Loan drive.

Every company that has played the Liberty Theater at Camp Logan has taken a boat trip as guests of the Texas Oil Company on its private yacht. They have all been served with an eight-course dinner free of charge by the Seabrook Club.

The Liberty Theater balcony has been completed at Camp Logan, and Manager Marcus Cutting is meeting with the helpful co-operation of military and civic officials in promoting his attractions.

The Liberty Theater is in full swing at Camp Sevier, in South Carolina. Al. G. Fields drew tremendous crowds last week and made a big hit. "Little Miss Manhattan" pleased with good looking girls, tuneful music and bright costumes.

Dramatic Director Wade Boteler, at Camp Travis and Kelly Field, Texas, according to Franklin H. Sargent, director of Division of Dramatics, has been very successful with his one-night invention, the portable stage on an army truck. He gave his first performance to 3,000 men last week on the tail end of a three-ton truck.

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### "Jeanne d'Arc" at Heroine's Birthplace by Craig Players

Mary Young will have the leading role in a production of "Jeanne d'Arc" to be made at the French heroine's birthplace in France by the Craig Players, who are now in their seventh month in that country. Miss Young, who is leading woman of the company, has made an exhaustive study of the history of the young French martyr and will have the advice and assistance of L'Abbe Cousot, chaplain d'Honneur de Jeanne d'Arc. More than a hundred costumes will be brought from Paris for the event. The version of the play used will be that of the Stevens Professor of Dramatic Arts of the Carnegie Institute of Technology.

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### Army Has Central Palace

The army authorities have taken over the Grand Central Palace at Lexington Avenue and Forty-sixth Street, and it is now officially known as Debarkation Hospital No. 5. A start has been made to prepare the twelve floors for hospital purposes. All former tenants have found other quarters except one.

# SECOND THOUGHTS ON BIG TIME—By Walter Kingsley

## Visit of "Highbrows" to Palace Causes Stir—Lucille Cavanagh's Hips Are Envy of Women — Harry Breen Lyricizes

VAUDEVILLE held its breath when Jean Nathan and John Williams visited the Palace recently. After reading Nathan on the two-a-day, it is hard to believe that he bore up through nine acts. He did, however, and the jasbo and hokum got to him and he lawfed with the fans.

Word of Nathan's presence sped back stage and the performers took turns in looking him over from the first entrance while whispering awesomely:

"I wonder what act he came to ketch?"

However, the diabolically brilliant analyst of the drama had no especial act on his mind, and there were no casualties.

### "Jasper Sureshot" a Thriller

The week's worst sketch script: "Jasper Sureshot; or, How a Yankee Lad Saved France."

In this little tabloid of the war, Jasper flies over the Kaiser's headquarters in a battle plane and shoots him with a harpoon fired from a whaling gun. A cord is attached to the harpoon, and this enables Jasper to bring a royal captive to Pershing.

### Lucille's Hips Cause Wonder

Women vaudeville fans are wondering by what miraculous means lovely Lucille Cavanagh reduced her hips to slenderness and improved her figure into that superb perfection which combines grace, harmony of curve and strength of steel.

The lithe young lady who kicks fore and aft with port or starboard limb is so easy to look at in her new act that it is small wonder that the booking men have given her a long route.

The décor of her offering is strikingly artistic. It reveals the presence of an adviser who is a master of stage decoration, with an unerring eye for the essential in just proportion.

### White Knows Value of Youth

George White enjoyed three overflowing weeks of business at the Palace. This young man is a "hoofer" who has brains. He is one of our most original producers for the current stage, and some day he is going to make a musical comedy successful by his ideas.

White has a pretty gift of making artistes out of his dancing partners. Lucille Cavanagh and sprightly Emma Haig have known nothing but success since they worked with him, and now watch his newest co-dancers —Lois Leigh, Tot Qualters, Ethel Delmar and Dorothy St. Clair—go to the top.

Blessed are they who are beautiful and who dance beautifully. Such a blend is very sweet and easy to take. White has a genuine flair for the brighter and snappier side of entertainment, and he knows the value of youth and loveliness in action in a world weighed down by war.

### As to Bad Bones

The week's worst verbal bone—"Her and me thanks you for this kind applause."

Why will the otherwise agreeable and pleasing young man on the Century Roof persist in referring to Molly Pitcher at the Battle of "Mammoth" instead of Monmouth?

### Read Breen's "Loon Lyrics"

Harry Breen, "nut comedian," has a gift of verse that should make him widely quoted in vaudeville. He is the poet laureate of the two-a-day and hits off the inside dope of the variety artist in clever rhymes.

Conrad Aiken in his "Turns and Movies" essays to poetize the music hall, but one has to walk out on his heavy-footed psychological analyses. I gave his volume to a hobo comic recently and got it back with the comment: "May his children be acrobats!"

Breen, on the contrary, in his "Loon Lyrics" is saturated with the spirit of the game. He knows his world of "Big Time" and, expressing himself freely and fearlessly, says many memorable things in fluent stanzas.

In the difficult art of parody he is especially good. His "If," with apologies to Rudyard Kipling, should be pasted up in every dressing room. I'll copy the opening:

If you can keep your head when all about you
Are losing theirs because they're making good;
If you can prove your worth when agents doubt you,
And take their doubting as misunderstood;
If you can wait and learn to keep on waiting;
Or, being lied about, don't tell them lies;;
Or, being hated, don't give way to hating—
If you have got the goods they'll soon get wise.

Read Harry Breen's little book and give him credit for genuine ability.

### Suratt vs. Eltinge

Besides being comforted by the fact that her week at the Palace in "The Purple Poppy" equals the business mark set by Julian Eltinge, Valeska Suratt has the additional moral support of a new $10,000 pearl ring given her by a Danish admirer whose closest male friend signs himself Haakon Rex.

### These Aid Loan Drive

Mayre and Elaine Hall, the pretty movie actresses who are doing an aviation act for the Liberty Loan drive in the picture houses, are meeting with so much success that they have been offered an excellent route in vaudeville.

Lillian Russell is coming back to vaudeville. Meanwhile, she is working hard in the theaters, selling bonds. In every drive so far, Miss Russell has been a tremendous aid to the Theatrical Allied Interests Committee.

Mitta-Jo, the Apache character singer from the cabarets of Montmartre, registered such a success in Montreal last week that she was held over as headliner for a second week. This is the first time Montreal vaudeville fans have ever detained any artist. Mitta-Jo is the sensation of recent years in the music hall. She moved from "closing" in Newark to headliner in the Keith houses over night.

"'Op o' My Thumb" is being played by Jane and Erwin Conelly in the Keith theaters, with the blessing of Maude Adams, who scored a brilliant success in the Barrie playlet.

### Ho! for the Life a "Single"

The vaudeville men in the Theatrical Section of the Police Reserves have had Ed. Rosenbaum, Jr., compose a "Police Reserves March," which they have put on sale for the good of the organization.

Trixie Friganza is through with companies and productions. She has won recognition and success as a "single," and from now will travel with a suit case for luggage. Trixie says that it is an immense relief to work "in one" all by one's self.

Vaudeville is very hospitable to new sketches these days. Now is the time for dramatists of the one-act punch play to submit them. Mr. Conway, of the Hippodrome, brought one in the other day that was so decidedly novel and clever that he was immediately asked to talk terms.

There's a fine income for a sketch writer who can put them over at reasonable intervals. Royalties run from $25 to $200 per week, with the average around $50.

Overheard on the Subway Circuit: "You're not givin' nothin' to Uncle Sam when you buy a bond."

One of the greatest of all theatrical and newspaper sensations will be sprung right after the war, when the owner of many newspapers and a lover of great names presents Tatiana Romanoff, second daughter of the late Czar, to the American public. She is now in Canada in seclusion, having been rescued from Tobolsk by representatives of the publisher in question.

### Younger Salvini Coming

The Younger Salvini will represent the Italian stage at the wonderful fete being arranged to celebrate our alliance with Italy. Before he returns he will do a few weeks in Keith vaudeville, opening at the Palace Theater. He is the acting idol of Italy, and will, no doubt, prove a strong attraction in American theaters.

Mrs. Vernon Castle is being importuned to do a strikingly beautiful propaganda act in Keith vaudeville, but she insists upon going abroad with an overseas entertainment unit.

The value of vaudeville artists in boosting the big Government loan is apparent in more than one direction. Aside of their knack of attracting and holding attention, they are figuring prominently in actual purchase of bonds. This two-sided ability to aid was forcibly illustrated at one of the Palace performances—or at several, rather, but it is the one instance that will serve as a fair example of them all. Frank Fay jumped into the breach—or, rather, into the pit—and worked like a warrior in a trench at this particular performance. And he made a specialty of professional folk, whom, of course, he knew intimately through years of association. Not one of several of prominence in that audience escaped him, Frank Carter, with a subscription of $3,000, leading the buyers. Frisco and Kitty Doner were others, and Fay himself took a bond or two on top of several of the other loans he is still paying on.

### Bert French in Production

Reginald Goode and Lillian Booth, of the Australian stage, are supporting Phyllis Neilson-Terry, who is headlining on Orpheum time.

Bert French, late of the team of Bert French and Alice Eis, classical dancers, is now dancing in John Cort's musical comedy, "Glorianna."

The Grand Opera House of Allentown, Pa., has been converted into a vaudeville theater, with assumption of ownership by Aaron Potruch.

Elisa and Eduardo Cansino, the Spanish dancers, who are with "Doing Our Bit" on its Western tour, are to join Bessie Clayton in a Spanish-American dancing act for vaudeville.

James Madison is back on Broadway after his annual sequestration in San Francisco, where he spends a part of each year, which period proves his most productive one. He brings back with him a bulging portfolio of new material for his vaudeville clients.

### Nila Devi to Startle Us

Nila Devi, who danced in a sufficiently sensational manner to please Moulin Rouge and Folies Bergere spectators in Paris before the war, is in America and preparing to enter on a swing around the cantonment circuit. She will be remembered by patrons of the old Jardin de Danse in this city.

"My Irish Hero," "Waiting for a Girl," and "I've Looked All Over for You" are the titles of three new songs composed by Jack Osterman for Florrie Millership, who is singing them in "The Girl on the Magazine," which she is playing on the Orpheum Circuit. Young Mr. Osterman, who is on tour with the Pacific Coast Company of "Parlor, Bedroom and Bath," is also writing a new act for Miss Millership's use next season. He is the son of Kathryn Osertman.

Liberty Loan speakers have the right-of-way on all bills nowadays, and the pet positions of stars are often usurped, and without complaint.

# IN THE VAUDEVILLE FIELD

## VAUDEVILLE SHARE IN THEATERS' INITIAL BOND SUBSCRIPTION OF TWO MILLION DOLLARS IS GREAT

### Palace Program Features Paulist Choir as Direct Stimulus to Liberty Sales and Plunges Into Campaign with $34,000 — Professional People Big Buyers

VAUDEVILLE is plunging into the fourth onslaught to hoard numismatic munitions for the great fight overseas with a whirlwind willingness that is fairly sweeping everything in the way of checks and shekels before it. Officially, it might be said, the campaign opened at the Palace, the great representative house of vaudeville in America, with a preliminary canvass on Saturday, which by Monday had communicated itself to every house in the city devoted to variety. With the fight barely opened, the theaters had already piled up a total near the two million mark, taken up wholly among their audiences, with vaudeville, in proportion to the houses presenting two-a-day and three-a-day performances, taking the lead as a class of entertainment by a considerable margin.

A certain solemnity, well calculated to impress patriots with the seriousness of the task in hand, attached to the launching of the loan subscriptions at the Palace on Monday, beginning with the matinee. Headlining with the express consent of Father Finn, who made the arrangement with Messrs. Keith and Albee, the Paulist Choir, numbering a hundred young boys, sang a program wide in range but of especial patriotic significance. Their appearance in vaudeville, which is a wide departure for an organization which has sung before the Pope in St. Peter's, Rome, is for the express purpose of stimulating the buying of bonds and preceded the actual work in that direction at every performance.

Immediately they had concluded their performance, Helen C. Hoerle, magnetic, persuasive and untiring, stepped before the boys and began the work to which all vaudeville is dedicated during the big drive. She was ably assisted by Frank Fay, who sprang, Phoenix-like (if one may take liberties with his lurid locks) from the bosom of the audience, and himself bought, which was his most effective argument in inducing others to buy. He was highly effective in singling out the professional people in the audience, and among those quite readily induced to loan to the Government at the first performance were such well-known stage people as Frank Carter, Kitty Doner and Frisco. Surprising patriotic qualities came to view in several popular beauties of the Winter Garden, who subscribed to the loan with characteristic abandon.

The Paulist choristers had deployed among the audience whilst the speakers incited sacrifice among the civilian theater-goers for those who sacrifice more than money at the battle front, and proved ideal aids in collecting signatures in their military habit of steel blue and crimson. Twenty thousand dollars was an auspicious beginning for the Palace's privately propelled push.

Sums collected in vaudeville houses, as partially listed with the Theatrical Allied Interests Committee on Tuesday, when the general theatrical total had already reached $1,877,350, were as follows:

Plaza Theater, $12,000; Proctor's 125th Street, $9,450; Moss Circuit, $18,600; Proctor's 58th Street, $8,900; Keith's Royal, $4,950; Alhambra, $6,750; Keith's Prospect, $8,450; Riverside, $33,600; 81st Street, $15,200; Colonial, $19,750; Palace, $33,950; Fox Circuit, $57,400; Proctor's 23rd Street, $6,200; Bushwick, $13,700; Keith's Orpheum, $30,200; Flatbush, $5,000; Bay Ridge, $10,300; Brevoort, $9,950; Greenpoint, $8,550; Loew's Metropolitan, $550; Bay Ridge, $1,650.

Big sums were collected at the Audubon, the Hamilton and the Washington, but the amounts had not been totalled at the time of compilation of this list.

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## MOSS FESTIVAL IS K. O.

### Twenty Acts Delight Jefferson Audiences—Bond Sales Big

Fall Festival Week, entailing the presentation of twenty acts that represented the cream of the Moss circuit, brought joy to audiences that jammed B. S. Moss' Jefferson Theater on Fourteenth Street this week. Ten of the acts occupied the boards the fore part of the week and the other ten were on the bill for the last half. Bond sales, as, of course, was intended, grew by leaps and bounds at every performance, the idea of the festival thus proving a success in the sense of one big ballyhoo, while at the same time fulfilling its artistic demands.

"Violets" led the field in the first half. It is an act compounded of girls, gowns and gaiety, with music as the predominant note. The young vocalists sang "Send Me Some Violets" with feeling and evoked special recognition by their rendition of "The Older They Grow the Harder They Fall."

Other noteworthy participants in the first half were the Arabian quartette and Fagg & White.

The last half brought forth George Jessell, a comedian who really made them laugh, and heartily, too, and a big girl act titled "The Tourists." Emma Stevens sang and talked to good effect, backed by piano accompaniments.

Bond sales at the Jefferson, it was reported at the Moss offices, exceeded those of any similar number of days in preceding drives.

## NEW ACTS OF WEEK

### George Primrose

George Primrose brought up his new minstrel combination from the Southern circuits a few weeks ago, and after a few weeks of conditioning in outlying houses, swirled into the amusement vortex with his aggregation at the American. Broadwayites liked the offering, but deplored the comparatively small part Primrose took in the act. He does not appear until the very last, when he does one of the dances that is so characteristically his own. Not at all does he appear as interlocutor, and thereby in a measure disappoints. One does not expect George Primrose to blossom forth with old-time energy—he has given us laughs for too many years to make us inconsiderate, but it seems that, inasmuch as his is the name that attracts, the act ought to be built around him rather than putting him forth much as an added attraction.

### Blossom Seeley

A Hawaiian dance conception executed by Blossom Seeley to an extent redeems her newest offering, although it does not quite overcome the handicap offered by her male entourage, which whines harmonizations that suggest dogs and moonlight. As usual, Miss Seeley wears gowns that set off her splendid figure to advantage, and again she brings to notice her undoubted talent in "putting over" a popular song, but her material gives her only slight opportunities. The Colonial setting provided for the act did not seem in keeping with the character of the offering, considering the "jazz" accompanists that she had grouped about her. The atmosphere was too strongly cabaret.

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### McCoy, Meehan and McClosky Tour Pantages

Alexander Pantages has signed Willie Meehan, Kid McKoy and Joe McClosky for a tour of the Pantages Vaudeville Circuit, beginning at Minneapolis. The tour is under the authorization of the Government. Half of Meehan's earnings will be donated to the United States Navy. Meehan is in the Navy and has been released for the tour. Boxing exhibitions form the act.

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### New Loew Houses

Marcus Loew has added two new theaters to his chain of houses. They are the Grand Opera House at South Bethlehem, Pa., and the Palace Theater, Washington, D. C.

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### Mrs. Whiffen on Seattle Bill

A packed house greeted Mrs. Thomas Whiffen, veteran stage celebrity, when she reappeared on the stage in "Foxy Grandma" at the Moore Theater in Seattle, Wash., headlining the new bill. She still exerted the charm that has made her such a favorite, and her matured stage art shone resplendent in a finished and most pleasing playlet.

## PAULIST CHOIR IS PALACE'S SPECIAL LOAN ATTRACTION

### Illness Keeps Blanche Ring Off Bill, Blossom Seeley Succeeding Her in Jazz Offering

Induced, through the extraordinary circumstances attending vaudeville performances in the great three three weeks just opened, to lend their superlative efforts to the campaign in the big two-a-day house, the Paulist Choir topped the initial Liberty Loan bill at the Palace, Monday matinee, and gave to the patrons of variety an unusual and memorable treat.

Father Finn secured entrancing effects from his hundred canary-throated boys of tender years, their program tending to reveal their full range and power, and proving signally effective in stimulating an active sale of bonds.

Illness prevented Blanche Ring from appearing, and Blossom Seeley was substituted. She was surrounded with singing, sashaying men of the usual, nasally eloquent type that assist syncopating women. Facial contortions as well as hip movements of the sort that are supposed to obtain in seraglios and such chiefly distinguished the work of the male contingent, if one may use that verbal term.

Miss Seeley's conception of a Hawaiian dance was quite interesting—and, therefore, quite elemental of its kind. She sang "I'm So Glad My Daddy Wears a Uniform" and "Your Just Like a Mother to Me," the latter with the nasal accompanists.

Lucile Cavanagh in her picturesque dance offering held over, and deservedly. She will probably be retained a third week, and those who have failed to see her graciously will be extended a final opportunity. Her harmonizing assistants gave "My Belgian Rose" with discriminative understanding.

The Avon Comedy Four, as their third-week offering, revived "The New Teacher," which harked back to their slap-stick days. They sang "Peaches in Georgia" and "I Hate to Get Up in the Morning."

Clark and Verdi, in their well-known Italian specialty and acrobatics, an electrical act and two sketches completed the bill.

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### Al. Herman Raises $580 From This Audience

Al. Herman, black-face comedian, now playing at the Orpheum, is doing fine work in connection with the Knights of Columbus' war activities. During the past week in Winnipeg he collected $580 from his audiences, and on his opening night in Calgary, which was the last night of the campaign, he, with the assistance of some of the other actors, went among the audience and collected $355. Mr. Herman has two brothers with the American Army in France and has himself just received his call.

# IN THE SONG SHOP

## Minnie Blauman, Clever Business Woman, Is Factor in the Success Attained by Gilbert and Friedland

BY E. M. WICKES

MINNIE BLAUMAN is, without a doubt, one of the cleverest professional women in the music business. She may be the cleverest, but as the industry boasts of several other smart women, such an unqualified statement may place one under suspicion of being her press agent.

Miss Blauman has built up a personal following second to none. She possesses a personality that makes and holds friends for her employers. Her womanly intuition may have made her aware of her value, but if it has not, it may interest her to know that other publishers know all about it. Within the past two weeks three of them have made her tempting offers, hoping to lure her away from Gilbert & Friedland. However, no one has succeeded up to the present time, as Miss Blauman is as loyal as she is efficient.

### Mills Lands Big Acts

Kerry Mills was never a piker, so it isn't likely that he will be one now. For his latest publication, entitled, "Liberty Bond McGee," he has landed Lew Dockstader, Van & Schenck, Olsen & Johnson, Harry Glyn, Lieut. B. C. Hillman (who is in the Midnight Frolics) and Arthur Whitlaw.

Mills hasn't been doing a great deal of shouting, but he has certainly been working like a trojan. All of his band arrangements have been sent to camps in this country and France by Miss Ray C. Sawyer, the official distributor of music for the army and navy.

"Liberty Bond McGee" was written by John Barclay and Charles McNaughton, two new writers.

### "Mickey" in Pictures

"Mickey," a ballad, published by Daniels and Wilson, is being featured by a photoplay of the same name, in which Mabel Normand is the star. If Daniels and Wilson do as well as James W. Casey has done with his "Hearts of the World," they won't have any kick coming, for Casey cannot get copies from the printer fast enough to fill orders.

### Lillian Teece at Camps

During her spare time Miss Lilian Teece, the Australian "personality girl," has been entertaining the soldiers at the various camps in and around New York. The boys at the camps couldn't get enough of her singing. Since returning to this country in July, she has obtained a great deal of newspaper publicity. More than two hundred newspapers have run her picture, with a story about her.

### McKinley's New Song

The McKinley Music Company has just issued a new number called "We're Driving 'Em Back to the Sidewalks of Berlin." It is a snappy number and well suited for motion picture work. J. Fred Cootes, the professional manager, thinks it has all the earmarks of a first class gang song.

### Artmusic After the Best

Amy Ashmore Clark, who has charge of the concert and singing teachers' department of the Artmusic Co., is after the best that can be had in the concert world. She has landed Arthur Hackett, the distinguished American tenor, for "You Don't Know What You're Missin'," "One for All" and "Forever Is a Long, Long Time."

Vincent Czerwinski, the celebrated Polish baritone, who will be one of the features of the Polish Military Commission concerts, which will be given throughout the United States this season, has added to his repertoire "One for All" and "Forever Is a Long, Long Time." The fact that Mr. Czerwinski, who enjoys a European reputation, has selected the numbers, would indicate that they are far above the ordinary.

### A Harris Week

The past week has been a banner one for Chas. K. Harris. At the Colonial Theater, Eddie Leonard opened his new minstrel review and featured "Sweetness, Honeysuckle Mine." Jos. E. Howard introduced his new "songbird review" at the Orpheum, Brooklyn, featuring his own compositions, including "Gee Whiz! Those Eyes!" and "I Wonder Who's Kissing Her Now."

At the Hamilton Theater, Evelyn Clark went big with "My Little China Doll." Dave Marion is using "He's My Boy" in his big musical review, and Willie Weston stopped the show at the Palace with "At the Allies Flower Garden Ball."

The Harris numbers featured in Gus Hill's Female Minstrels are "Smile When I'm Leaving," "Bring Back Those Bygone Days to Me" and "Under the Blue Skies of France."

With these big-timers exploiting his publications, Harris has reason to feel proud of his work.

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# VAUDEVILLE IN CANADA

## Montreal Sees a Diversified Bill; Campbell Sisters Twin City Hit

At the Princess the Barr Twins scored a big success with pretty dance numbers. Lew Dockstader gave a capital monologue. Walter Fenner and company have an original act in "The Bet," and Mlle. Mitta-Jo, in a turn in which she represents an Apache of the Montmartre district, Paris, is clever and original.

Billy Howland's Revue de Vogue is one of the most ambitious acts seen at Loew's. It is well staged and has plenty of variety. Guy Woodward gave an interesting impersonation in "The Crisis."

Edmonton audiences liked Leon, the magician, the principal feature at Pantages. His tricks are performed with great speed and deftness, and his showmanship is excellent. Jack King and Harvey Morton, besides having good voices, introduce some capital comedy. They were well liked.

The big hit at the Orpheum, Calgary, was the Campbell Sisters. The audience could not get enough of them. Al. Herman is always a great Calgary favorite, and his reception showed that he has lost none of his popularity. "On the High Seas," a melodrama with some fine spectacular effects, was well received.

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

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|---|---|
| Belgian Rose | Lucile Cavanagh |
| I Hate to Get Up in the Morning | Avon Comedy Four |
| I'm Always Chasing Rainbows | Harry Carroll |
| I'm So Glad My Daddy Wears a Uniform | Blossom Seeley |

## Minstrelsy Revived at the American Music Hall

The American Theater had as its headliner the venerable minstrel, George Primrose, accompanied by a half dozen burnt-cork assistants, who gave a spirited tabloid minstrel first-part.

The offering awakened memories of an era in entertainment long since, and, to many, regretably, of the past, and the "bones" and tambourine sounded sweeter than modern "jazz" to not a few.

The singing, both ensemble and individual, is good, and the old time clogs and soft-shoe dancing is a treat. Mr. Primrose does not come on the stage until late in the act, not appearing as interlocutor, as was to be expected. He performs a dance with old-time agility. The reception the old minstrel received was tumultuous.

The rest of the bill provided an interesting setting for the headliner. It includes Russel & Lum, Al Burton's review of new and old songs, Charles and Addie Wilkins in a genuinely funny act, called "Learning to Tango"; "Don't Lie to Mamma," the inevitable domestic comedy; Stetson and Thuber and Barron and Bert.

The song hits of the bill were "I'm Sorry I Made You Cry," sung during the act of Barron and Bert, and "I Wish I Could Sleep Until My Daddy Comes Home," executed by Mr. Lum, of Russell and Lum.

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## Helen Ware at Bushwick

Helen Ware, headliner at the Bushwick, appeared in the sketch, "The Eternal Barrier," and took well with the audience. Miss Ware was the only character to appear in the sketch, the other characters being imaginary.

Ed. Morton substituted for Athos and Read and sang some good songs. The Three Rubes, in their sketch of foolery and footwork, were very clever and made quite a hit. Will J. Ward, with his five "symphony girls," all at their own pianos, was quite sensational, and good music distinguished their act.

The songs that seemed to be most popular during the show were: "Why Do They Call Them Babies?" and "How My Yonny Can Love," both by Ed. Morton, and "Smiles," by Will J. Ward and girls.

HUSTED.

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## Good Bill in Albany

A vaudeville bill of unusual excellence was offered at Proctor's Grand for the first half of the week. "The Corner Store," a skit built for laughing purposes, headed the program.

Stella Mayhew, comedienne, headed the week-end bill.

HERRICK.

## MLLE. DIANE WITH ANNA HELD EYES HIT AT RIVERSIDE

### Four Headliners Distinguish Liberty Loan Bill—Playlet of War Colonial Feature

A bill calculated to put any audience in the frame of mind that makes the selling of bonds, and especially Liberty Bonds, an easy matter was offered at the Riverside by Messrs. Keith and Albee.

Four headliners, long established but offering much that is new, made the bill notable, but the delights of the performance were contributed to in a proportion no whit less by a personage comparatively unknown to American audiences. She is Mlle. Diane, a French chanteuse, who has legitimate claims to succeeding the late Anna Held. The claim is bolstered principally by her inability to make her eyes behave, which grievous delinquency cost Anna Held obscurity and penalized her to the extent of the cost of many costumes and much make-up.

Valeska Suratt in her new gorgeous offering, "The Purple Poppy," Dooley & Sales in new material, the Avon Comedy Four, who are doubling at the Palace, in a scene in a Hungarian restaurant, and Harry Carroll, in his own songs, occupy punch positions.

"Mary Does Everything but Sing" proves a big Carroll winner with the audience. "They'll Be Mighty Proud in Dixie of Old Black Joe," "I'm Always Chasing Rainbows" and "At the Dixie Military Ball" were other songs offered.

### "American Ace" at Colonial

Entertainers at the Colonial included Taylor Granville and Laura Pierpont in "An American Ace," a one-act play by Lincoln J. Carter; Miss Juliet in "The One Girl Revue," Herbert Williams and Hilda Wolfus in a sketch, and Walter Weems, comedian.

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## Trixie Friganza Boosts Loan in Philadelphia

Liberty Loan week at Keith's brought jolly Trixie Friganza, with songs and chatter, flanked by a condensed version of Victor Herbert's operetta, "The Only Girl," and Sylvia Clark, the "Klassy Little Klown."

Jean Havez has provided Trixie Friganza with talk-songs, ranging from "Hitting the Kaiser With a Ball" to "Riding Out With the Garbage Man With Your Gas Mask On." Quite the cleverest song was a Boston school teacher's version of "Old Black Joe."

Sylvia Clark sang several character songs delightfully. "Elmer Lee" and a "conductorette" song furnished opportunities for breezy monologue interpolations. "After You've Gone" was well sung. She "stopped the show" with a very amusing burlesque of the vaudeville classic dancer. She sang George Cohan's "When You Come Back," and closed with "Smiles" as an extra. Miss Clark has personality in abundance.

Lester Sheehan and Pearl Regay dance and sing through "Five Foot Fancies." They offer "After You've Gone" and "I'm Always Chasing Rainbows," together with the "Jump Jim Crow" dance from "Maytime," and a Spanish dance.

# STOCK IN MANY CITIES

## MAUDE FULTON BUYS THEATER

### Actress-Playwright to Produce Own Works at the Bishop in Oakland, California

MAUD FULTON, famous actress and author of "The Brat," has bought the Bishop Theater in Oakland, in association with George Ebey. She has decided to make San Francisco and Oakland her permanent headquarters, with a studio for playwriting in San Francisco and a theater in Oakland for the production of her new plays.

Miss Fulton has changed the name of the theater to the Fulton Playhouse, and opened it Sunday, Sept. 22, with the Maud Fulton Players in her newest comedy, "Mary," or "A String of Beads," a satire on society of the present day. It is planned to produce it in New York during the winter.

Jane Urban is leading woman and Paul Harvey leading man. The remainder of the company includes J. Anthony Smythe, Eleanor Parker, F. Keenan Wallace, Helen Audiffred, Emilie Melville, Lucile Webster, Marta Golden, Merle Stanton, Sam Burton, Dorothy Vaughan, Georgie Knowlton, J. Richard Ryan and George Pratt. Hugh Knox is stage director.

Miss Fulton is to produce two new plays that she is just completing, "Sonny" and "Steel," sometime in October.

George Ebey, who is Miss Fulton's associate, is president of the Alcazar Producing Company of San Francisco.

## GLASER IN CLEVELAND

### Popular Star Opens Season at Duchess Theater

Vaughan Glaser is opening at the Duchess Theater on Oct. 6 for a protracted season of stock productions. Glaser has not been seen in Cleveland for several years, and great interest is displayed among local playgoers upon the return of the most popular stock company which has ever appeared in the city. Fay Courtenay will continue to appear as leading woman, and William Corbett, James Hester and Constance Kenyon are a few of the familiar names which will be numbered among the cast. "Lilac Time," Jane Cowl's popular war play of last season, has been selected as the opening production.

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### Wilfred Young in Los Angeles

Los Angeles — Wilfred Young, formerly with Valeska Suratt, and who played on tour the leading role in "The Man Who Stayed at Home," has been engaged as leading juvenile at the Morosco Theater, Los Angeles. He is rehearsing the lead in "Pipes of Pan," which will be the next Morosco production.

Mr. Young three months ago returned from a seven months' tour of the trenches as a member of a company which entertained the soldiers. The other players were: Ivy Troutman, Teresa Dale and Mary Young.

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### Plan Spokane Company

William and Donald Albee, live stock men of Deer Lodge, Mont., who recently bought the American Theater in Spokane, are completing the details of the transfer of the property. They are considering the establishment of a dramatic stock company. Neither has ever been in the show business before, their purchase of the theater being strictly an investment. William Albee expects to remain as manager of the house. Donald Albee will enter the army.

### New Play Presented in New Haven

New Haven.—"The Man They Left Behind," by the Hyperion Players, is doing its best to push the Liberty Loan over the top the first week. Arthur Howard as the man did some excellent work. Jane Morgan as the girl who loved him was sweet and appealing. Mrs. Hibbard as the mother is charming. Arthur Griffin made a capital father, Henry Carleton made an efficient German spy. Adrian Morgan and Mary Ann Dentler were young and delightful as the younger brother and sister. The young people work particularly well together. Frederick Webber did very well as the Senator and Henry Oehler as the butler spy. The setting was well planned in shades of blue. Oct. 7, "Daddy Long-Legs."

HELLEN MARY.

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### Changes in Winnipeg

Winnipeg—The Permanent Players are appearing in "Turn to the Right" this week to crowded houses. Blanche Chapman, for many years the character woman with the company, has severed her connection. Her departure is greatly regretted by a large personal following. She is succeeded by Margaret Lee, who will appear next week for the first time on a Winnipeg stage in "Lilac Time." McEATHRON.

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### Chicago Has "Kick In"

Chicago—The stock players at the Great Northern are presenting "Kick In," week of Sept. 30. Allan Murnane is playing the part Richard Bennett had, and Anne Hamilton has the leading feminine role. There is a four-act vaudeville program in connection with the 50-minute play.

### Cleveland Stock Company Presents "Playthings"

Cleveland—"Playthings" received its initial Cleveland presentation last week by the Grand Stock Company, which is playing a season of representative productions at the Grand Theater. The play was different from anything previously done by this versatile group of artists, and offered Alice Bentley, leading lady, unusual opportunities for proving her strong dramatic ability. The play was given careful presentation, and every detail was artistically observed, so as to maintain the atmosphere of mystery in which the plot abounds, until the very end. Selmer Jackson was very sympathetic as the lawyer, and J. Hooker Wright made a very imposing district attorney. The success of the production was in a large measure due to the able assistance of the remaining members of the company, who handled their parts with easy intelligence. In addition to Miss Bentley and Mr. Jackson, the cast consisted of Winifred Burke, Charlotte Wade Daniel, Rita Porter, Harold Kennedy, Robert Livingston, Edmund Roberts and J. G. Cary.

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### "Rolling Stones" in Buffalo

Buffalo—"Rolling Stones" is the second week's offering of the Knickerbocker Players, now appearing at the Star Theater. Thomas Emory, the juvenile member of the company, joined the Players this week, interpreting the role of Dave Fulton. The opening week was most successful, capacity houses being the rule at almost every performance. A fall and winter stock season is a novelty for Buffalo, but one that is sure to meet with success. TAYLOR.

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### Comedy Liked in Los Angeles

Los Angeles—Stock patrons here love comedy. "Mary's Ankle" opened Sunday afternoon to a packed house, and appears in for a run. Richard Dix, leading man, who is a favorite, made the most of the leading role of Dr. Hampton, while Dora Mae Howe, the Morosco ingenue, scored as the slavey. Florence Malone, in her second week as leading woman, didn't let us see much of her ankle, but otherwise was lovely, and was really effective in what might easily be a colorless role.

"Pipes of Pan," Carpenter's play, is in rehearsal.

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### "Thelma" at Jamestown

The Roma Reade-Edward Keane Stock Company is still the attraction at the Samuels Opera House, Jamestown, N. Y., and is proving popular. For the week of Sept. 23 "Thelma" was given.

**Dates Ahead, Broadway Time Table and Stage Personals on Pages 564-565**

## SOB STUFF NOT WANTED

### Salt Lake Theatergoers Must Have More Comedy in Amusements

Salt Lake City—Experiments at the local Wilkes stock house have proved that patrons of this form of theatricals are demanding more comedy-dramas as a result of the war. The old sob-exacting melodramas may soon be a thing of the past.

Of the four productions opening this season one was an outright comedy, one a comedy-drama and two dramas. The fifth, now being presented, the farce comedy "Nothing But the Truth," it is believed has struck the pace of the audiences. No set rule will be made regarding productions, but the element of comedy will be introduced wherever possible, as demanded by the increased patronage when productions of this kind are shown.

Ben Ketchum, manager of the local stock house, left last week to open the Denham in Denver as a stock house on Oct. 13. A high-class company is being assembled.

HERB WESTEN.

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### Mae Desmond in Phila.

Mae Desmond, the popular young stock star, will open at the Orpheum Theater, Oct. 7, for a season of stock. Miss Desmond heads her own organization, and has just closed a successful engagement at Scranton, Pa. Last winter they played forty weeks at the Van Curler, Schenectady, N. Y., presenting many of the late stock releases of Broadway productions. The first offering will be Maud Fulton's comedy, "The Brat." In Scranton Miss Desmond scored a personal hit as the waif from the "Hippydrome," and it is expected that she will find immediate favor in Philadelphia.

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### Oakland Has "Show Shop"

OAKLAND.—Farce comedy reigned at the Ye Liberty, where Crane Wilbur and his company had the time of their lives in "The Show Shop." Jane O'Roarke contributed much to the success of the piece with her splendid characterization of the stage mother. Henry Shumer, in the role of the producer, was fine, and the rest of the company did all they could to outshine their leading man in humor and enthusiasm. Next week "The Cinderella Man," with Miss Due as leading woman.

P. M. McINTOSH.

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### "Broken Threads" Given

Hamilton, Ont.—The stock company at the Savoy Theater, now in its fourth week, has "Broken Threads" for its bill. The plays thus far presented were "The Brat" "Johnny Get Your Gun" and "The Cinderella Man." Manager Charles D. Pitt is alive to the needs of his patrons and will give them the best to be had during the season. The company includes many old favorites and some who will by their excellent work become favorites. M. J. NESBIT.

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

## Reciprocity Needed in American and British Films—Tenacity of Fox—Moving Picture the Greatest Teacher of All—"Enmity" Story Refuted

WAR MAKES a nation urge its own products upon its people. A "Your Country First" spirit is engendered. Patriotism asks, to begin, that you take up arms or buy bonds for your country; finally, that you use principally "Your Country Made" goods. Every land is doing it!

Very properly there is such a call in England. The British are really the most broad-minded of all peoples: they are the one public that before the war never protested at the prolific use of the American flag in American film productions. Even Canada, just across the border, kicked. England has always shown seven American reels to one of any other make, including her own.

Now, with the sentiments that come of war, the British exhibitor's ears have been assailed with the natural enough cries of "Use British films." Somehow, though, the British film trade has not fallen for the idea as hard as most other nationals would. British films have been in increased demand in Britain, but that is because there have been some unusually strong British films of late.

So while John Bull's film folk, with true British tolerance, continue their broad-minded attitude toward the American films, I nevertheless can see a possibility of change in this too-good-to-be-true state of affairs, and that soon. Although John Bull's arms are as wide open as ever, it is true that he is starting to ask himself why *our* arms are not outstretched to *his* motion pictures!

And the fact that he is getting along in film production, that some of his recent contributions vie in quality with those of any country—all this adds to his problem. He is puzzled, with reason.

### Reciprocity is Coming

Figure in a state of excitement at the proposal of a firm handling an American product to sell him one hundred pictures and more of a single Yankee make, and you will have my reasons for surmising that somethin's comin' orf.

What do I counsel? Well, plain reciprocity for one thing.

I do not expect that British films will be absorbed by the American trade in huge lots (there is no large quantity of English films to start with), but I do say that if the really good English productions continue to be barred from our markets there is going to be a radical drop in the quantity of American films going Londonward.

Just this day I find that the Ideal Film concern of London announces "The Life of Lloyd-George" to American buyers. Certainly here is a picture that will stand American showing. Aside from a film "Life" of Wilson, there is nothing that should excite more interest here than the Lloyd-George depiction. Of course, badly done it would have no value. But English *feature* films today are not badly done. I mention this film because it is just now announced. The files of the London trade journals will disclose other English films that American audiences would be glad to see. Through absence of a reciprocal feeling, these subjects have never had American exploitation.

Good-natured England is finally awakening to her rights. She has some, it must be conceded! The winter will see strenuous English efforts to "even things up." All that John Bull asks, after all, is a look-in! Shall he have it?

Watch!

### Blackton Selects Vita Studio

All the silly stories of deep-seated enmity between Albert E. Smith and J. Stuart Blackton are set at rest by the selection of the Vita studio by the latter in which to produce his "Common Cause," and of the Vita exchanges as the medium to get this film to the exhibitors.

"Big" men do not waste time hating each other. The separation last year of the Vitagraph founders was due to honest differences over producing policies. Each sensibly decided to embark, unhampered, on his own. "May the best man win!" Now it appears that *both* have won, and so they are again together, under arrangements that permit the individual production plans of each to operate without interference with the other. And, of course, they have been good friends all along, as is the habit of men of balance the world over.

But what would the trade papers do without "hate" yarns to top off the dry press-agent stories that ge so much space?

### Edith Will Make Good

Lewis J. Selznick is an oft attacked man, but I've never heard a complaint on his treatment of his employes.

His promotion last week of Edith Koch to the foreign manager's post at Select is in line with Selznick's policy toward faithful employes: it is revolutionary in this, though—that Miss Koch is the first woman to ever manage a motion picture export department. Shauer, Graham, Carlos, Winik, Cromelin, Garrett—all the export executives are *males*.

We shall become similarly accustomed to the female head of a foreign sales department—for I *know* that Edith Koch will make good.

To begin with, she entered the exchange business as aide to Lewis J. at World. She learned distributing as thoroughly as a bright young person under Mr. Selznick can; then passed it up for the studio side of "the game."

Her brother-in-law, Milton Hoffman, of the Lasky forces, gave her a small position at the famous Hollywood plant, but she soon graduated, through her own efforts, to the responsible position of executive secretary to the scenario department. The executive work of the script room did not hold her interest long; she wanted to know *how* the stories were written, to take a hand in the writing.

She actually became one of William De Mille's writers, and did well at it. My recollection is that this versatile girl gave the place up shortly after Mr. Selznick started the "Selznick Productions," and upon receipt of a request by him, as one of his old employes, to help him venture on the film seas again.

### How Fox Did It

The talk of Manhattan film publicity circles today is the big national publicity Jim MacBride of Fox has secured for the concern's Pershing picture. MacBride gathered data on the General that the newspapers had to use, complete, illuminating. It naturally went over like a shot. The MacBride film career begins auspiciously.

William Fox's own began that way. He had a "license" to conduct a film exchange, and the people who supplied it to him, plus the necessary new films weekly, wanted to take it away. That meant Fox would have to get out of business—or be driven out. You could not operate a film exchange in those days without a "license" and the new films that went with it.

The general manager of the concern who supplied Fox sent for him, and said: "Now, William, I've known you a long time and I want to be as fair to you as I can. We're recalling all our licenses and are going to use all our films ourselves.

"Now, I know that the boys won't want to pay you much for your exchange, but I intend to make a fight in your behalf. I am going to see that you get at least umpty-thousand dollars for turning in your exchange license. It's a lot of money, I know, but I think I can swing them to paying it. As far as that goes, you *ought* to have it."

"I am sorry," said the latter. "You mean well, but I decline to be driven out. I wouldn't sell at any price."

William Fox went back to West Fourteenth Street to "think it over," but not the other man's way. He called in his lawyers and figured out a bitter legal fight that—well, set the film business free! His Foch-like victory ended for all time the threat of a motion picture "trust."

Today Fox is somewhat of a power himself, as Red Cross Drives and Pershing pictures must attest!

### Gov. Hunt's Opinion

Just to show you that the meaning and message of the motion picture is still unknown to lots of people, the New York World treats the depiction of achievements of the Whitman administration, called "Four Years in Albany," with heaps of ridicule.

The World is called progressive, too!

Ten years ago vaudeville houses used movies as "chasers"—put them at the end of the regular bill to chase the audience out. The fil-lum was a joke, a means of "clearing the house."

But to-day the motion picture seems to be properly rated. Almost every government in the war looks on it as one of the tools with which victory will be won. Presidents and Premiers bow to it, then utilize it 100 per cent! Why should a mere Governor be twitted by the World for following suit?

One of the best appreciations of the motion picture I ever heard was from the lips of the Governor of an American State, Hunt of Arizona. The World would be catching up with the times to take heed of it:

"In giving instruction heretofore suggested as a patriotic measure, we should not overlook the value of the motion picture as a medium of education. No better method is available for bringing home to the alien mind the true meaning of American citizenship and a general knowledge of our country's national life."

The reason the motion picture is the Great Teacher is that it is so impersonal. The spectator forgets all else but the *subject in hand*. I am sure that the movie side of the Y. M. C. A. war drive was so successful because it used no speakers in the theaters, depending on the invincible appeal of the films alone.

### Films Real Patriotic Force

As a trade writer wisely remarked: "The pressure of fund raising keeps people away from the theaters; it is analogous to asking a subscription along with the sale of a newspaper or magazine; it serves to defeat the true power and purpose of the picture in these war times, namely, that of telling the public, "*as no other medium can*, why and how the war must be won."

Gerald Stanley Lee, in the Saturday Evening Post, confirms this very view. "One night I went to 'Hearts of the World,'" he says, "and there were people all around me who could not hold in from hissing Germany and cheering America all through the picture, when a man came out between the acts and in a few minutes made the war we had all been in and had been present at for two hours—the war we were all sitting there in the dark with—seem 20,000 miles away. He did it by talking about it as if it did not interest us so much as it interested him."

### Screen Greater than Oratory

The speaker was necessarily a good patriot—that's why he was there that night—but he failed in his purpose, because *oratory cannot press home what the silent screen can!*

Suggestion for a Liberty Loan rally: Flash film showing Germany's crimes against mankind. Speaker of the day follows with this: "I came here to make a speech, but I shall just say a sentence: 'I want your subscriptions to make these crimes impossible. What are words as contrasted to deeds as flashed on the screen? The eloquence of action, as one might call pictures that stir the impulses, is ever greater than verbal arguments. Who will put up?'"

# BIG TIME IN CAPITAL AT SHOWING OF FOURTH LIBERTY LOAN PICTURES

## Film Worth $2,000,000 That Would Reach from Pershing in France to Berlin

AS a prelude to opening the Fourth Liberty Loan campaign in Washington the Treasury Department held a showing of the new Liberty Loan motion pictures before the National Press Club members and friends last Friday night at the Central High School Auditorium. At the invitation of the Treasury Department a representative body of New York film men were present. The auditorium was packed to capacity long before the evening's program started and the affair was the largest ever held before the National Press Club. The stars received wonderful ovations as they appeared on the screen in their Liberty Loan appeals, and in many cases films were cheered with great patriotic enthusiasm.

It was the first showing of the Liberty Loan films, representing a donation of $2,000,000 by the motion picture producers and actors, and soon to be shown to 10,000,000 film fans in 17,000 theaters to help push the six billion bond issue over the top.

### Theaters to Raise $1,000,000,000

Thrown on the screen as a foreword was the pledge of the motion picture theaters to raise one billion of the six billion loan. If the reception the pictures received at their first showing is a guide, this pledge should be more than fulfilled.

Sixty wounded soldiers from the Walter Reed Hospital, just returned from France, were guests of the club, with a large number of motion picture producers who made the films the Government is going to use extensively in this campaign. At the rally there were shown for the first time in public films which thirty-seven widely known stars have made for the Liberty Loan campaign. The motion picture industry has turned these films over to the Government for such use as it may see fit.

### Marshall Opens Program

Vice-President Marshall started the evening's program after being introduced by Gus Karger, president of the Press Club, with a stirring address. Lambert St. Clair, in charge of the entertainment, then introduced Geraldine Farrar, who sang American and French anthems.

Before the showing of the films Frank R. Wilson, Director of Publicity for the Fourth Loan, expressed his appreciation of all the industry had done, and received great applause when he announced that the film contributed to the loan drive was over four hundred miles long and would reach from Pershing in France to Berlin.

In further recognition of the cooperation of the committee appointed by the National Association to work with the Treasury Department on the Liberty Loan, Mr. Wilson asked members of the committee present to stand. Each one received a great reception on arising. Committeemen present were Adolph Zukor, Chairman Walter Irwin, A. Lichtman, Marcus Loew and John C. Flinn. Other motion picture men present were Richard Poland, J. Robert Rubin, W. C. Smith, Col. Barry Buckley, H. M. Crandall, Count De Cippico, Frederick H. Elliott, Oscar Morgan, Pete Smith, Eugene Zukor and Arthur Loew.

The stars who contributed to the films are: William S. Hart, Mae Murray, Harold Lockwood, Emily Stevens, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Edith Storey, Mme. Nazimova, Lillian Gish, Dustin Farnum, William Farnum, Charles Ray, Enid Bennett, Dorothy Dalton, Sessue Hayakawa, Wallace Reid, Roscoe Arbuckle, Alice Brady, Elsie Ferguson, Enrico Caruso, Billie Burke, William Faversham, Mae Marsh, Pauline Frederick, Mabel Normand, Madge Kennedy, Dorothy Phillips, Norma Talmadge, Lillian Walker, Clara Kimball Young, William Duncan, Earle Williams, Alice Joyce, Harry T. Morey, Corinne Griffith, Gladys Leslie, John Barrymore, George Beban, Mr. and Mrs. Sidney Drew, Mary MacLaren, Monroe Salisbury, Harry Carey, Bessie Love, Jack Sherrill, Ethel Barrymore, Fred Stone, George M. Cohan, Marguerite Clark, Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels and Harry Osborne.

Those of the local moving picture men who could not go to Washington to aid in launching the Fourth Liberty Loan did their prettiest here and co-operated with the Town Crier organization in putting over The Stars and Stripes, a publication made in France by our boys "over there." One million copies were distributed by the men appointed to see that it reached the necessary persons.

The Associated Motion Picture Advertisers, of which Arthur James is president, organized the film men to cover the restaurants and hotels at 8 o'clock. Each crew had two cafes to cover, and saw that a copy of the paper was put in the hands of every diner.

### Adolph Zukor Day

Adolph Zukor Day in the Fourth Liberty Loan Drive of the Stage Women's War Relief is Oct. 12. It will be one of the most important events of Liberty Day in New York City. Because of the great success of Adolph Zukor Day in the last drive of the Stage Women's War Relief, Mr. Zukor was requested to again take over the Liberty Loan theater on the Public Library steps. Besides the use of the Liberty Loan theater in front of the library, a complete travelling theater, with piano and comfortable rostrum will be turned over to Mr. Zukor. This theater will appear on the most prominent corners in the city with film stars.

Among those it is planned to have appear are Enrico Caruso, Marguerite Clark, William S. Hart, Billie Burke, Elsie Ferguson, George M. Cohan, John Emerson and Anita Loos, Shirley Mason, Ernest Truex, James Montgomery Flagg, Burton Holmes, J. R. Bray, William Faversham, John Barrymore, Eugene O'Brien and Lina Cavalieri.

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## "UNDER FOUR FLAGS"

### Official War Pictures Being Made Up of Film From Abroad

Director Charles S. Hart announces that the material for "Under Four Flags," the third United States official feature war picture, is rapidly being culled from the thousands of feet of American, British, French and Italian film that is being sent from overseas, and that this will be the most comprehensive picture issued by the Division of Films of the Committee on Public Information.

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### Peach Pits Pay Passage to Show in Spokane

Peach pits were accepted for admission at the Clemmer Motion Picture Theater in Spokane all one day last week, resulting in a jammed house at every performance. One pint of peach pits was the price of a seat. Before night seven barrels, two large packing cases and many small boxes were filled with the pits.

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### Griffith Making Propaganda

David Wark Griffith is producing a Canadian Government propaganda picture, with Lillian Gish and Robert Harron in the leading roles.

## CARUSO OPENS FILM EXPOSITION

### Famous-Players to Be Well Represented at Show

Enrico Caruso will officially open the National Motion Picture Exposition to be held in Madison Square Garden, Oct. 5-13, with the singing of "The Star Spangled Banner."

In accepting the invitation of William A. Brady, president of the National Association of the Motion Picture Industry, to officially open this war service exposition, the only stipulation made by Mr. Caruso was that half of the net proceeds for the opening day be turned over to the Italian Red Cross.

Mr. Caruso will sing from the grand box directly over the Madison avenue entrance to the Garden. He will be accompanied by the orchestra of the Strand Theater, which has been donated for the occasion by Harold Edel.

The Famous Players-Lasky Corporation has reserved a large space at the Exposition. Four booth spaces have been taken by this company and an artistic display is now being built.

Other Paramount-Artcraft stars who will appear are Marguerite Clark, William S. Hart, Elsie Ferguson, William Faversham, Shirley Mason, Ernest Truex, Billie Burke, John Barrymore, George M. Cohan and Bryant Washburn. Many special stunts are being planned.

Many other film companies are to have ample representation, both through their stars and their finished product.

# AUSTRALIA FILM PRODUCTION BECOMING A REGULAR BUSINESS

### Several Pretentious Pictures Launched Lately and Snowy Baker Is on His Way Here with "The Call of the Bush"

LATE advices from Australia indicate that at last something has been started to make that country one of the new hives of the industry of manufacturing motion pictures. Within the last two months many films have been either begun or completed and among them is "The Call of the Bush," a five-act thriller of the Fairbanks type, in which Snowy Baker, Australia's champion athlete, is featured. It was produced by W. Franklyn Barrett. Baker now is on his way to this country to market it.

"The Burke and Wills Expedition," featuring Ona Landers and Charles Clark, is a four-reel historical drama based upon the journey of the exploring expedition into the Australian interior in 1860.

"Satan in Sydney," by Beaumont Smith, is said to be one of the biggest money-makers yet staged in that country—made doubly so because of the censor's action in stopping it at the first run, and, after making a whole heap of fuss through the papers, allowing it to go on without a single cut.

"Just Peggy," staged by J. A. Lipman, has Sara Allgood, of "Peg o' My Heart" fame, as its star, and is rather a pretty little picture, if not extraordinary.

Maggie Moore, a stage favorite, has almost completed filming the play "Struck Oil," under the direction of Franklyn Barrett. Rene Adoree, the co-partner of Guy Magley on the Tivoli Circuit, has started work under the direction of Claude Fleming in a five-act drama produced by Australasian Films, Ltd., which is as yet unnamed. The production involved a journey to Mount Kosciusko for snow scenes, and is believed to be a modern-day story of life in Canada and Australia. Fleming, who has signed up with Australasian Films, Ltd., as producer and director, is the actor who played opposite Clara Kimball Young in "Hearts in Exile" and several other World films.

It is rumored also that Lionel Belmore, until lately a director for World, has been contracted to direct features for Australasian Films, Ltd., which points to the theory that this firm intends to start making photoplays on an extensive scale.

Higgins Bros. have staged "The Waybacks," a comedy drama by Henry Fletcher, from the play of the same name, and will shortly commence filming "The Cornstalks." Arthur Sterry is behind this venture.

The Southern Cross Film Company has started production on a second subject, as yet unnamed. The first picture, "The Woman Suffers," is directed by Raymond Longford.

"The Kaiser, the Beast of Berlin," has fallen almost flat in Sydney. It is because the people are sick and tired of anything resembling a war film.

# NEW YORK STATE EXHIBITORS SETTLE MANY VEXING PROBLEMS

## Members of Conference Represented Sixteen Hundred Screen Theatres—Data to be Presented to Senate—Sunday Opening Question Considered

A CONFERENCE of the moving picture theater owners of the State of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, last Thursday.

The feeling of the many delegates attending the conference, including many of whom had never before attended an exhibitor meeting, is that more constructive measures had been started at the Albany gathering than at any other meeting of exhibitors ever before held in this country.

By reason of the wide representation present and the helpful nature of the results which were obtained at the convention, it is felt that there has been started in New York a real business organization of exhibitors which will accomplish something definite for their welfare and that of the industry as a whole.

One of the most popular resolutions introduced was that which provided for the purchase of an ambulance by the Motion Picture Exhibitors' League of the State of New York, which is to be shipped to the firing line in the name of that organization.

A resolution was introduced which provided that President Sydney S. Cohen, in conference with the president of every branch State exhibitor organization, shall assemble all data and statistics of a definite nature, which will show the conditions under which the motion picture exhibitor is now laboring, and which will give the members of the Finance Committee of the Senate an understanding of the industry and the problems of exhibitors.

A letter from Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department was read. Resolutions were passed endorsing the Fourth Liberty Loan, and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theaters of the State of New York.

The question of Sunday opening was brought up. It was the general belief that the work and aid of the exhibitors in the support of Government propaganda will do much to clarify the Sunday opening situation in the State. The loss of revenue to the Government due to certain sections of the State keeping theaters closed was presented by President Cohen, who said that all political candidates are showing a tendency to remedy conditions and to give the people what they want.

President Cohen made a strong appeal to the up-State exhibitors to make a gala week of October 5 to 13 during the Motion Picture Exposition at Madison Square Garden.

Resolutions were passed that the Division of Films could obtain much better results if the Government pictures were released to all exhibitors on a percentage arrangement, in order that the smaller houses could play them and the fullest amount of screening could be given to the Government propaganda.

The Brooklyn delegation to the conference presented a resolution endorsing the work of William A. Brady. The resolution was passed unanimously.

A resolution was passed authorizing President Sydney S. Cohen to urge that proper representation be given the exhibitors of the State of New York in the new affiliation of the national exhibitor organizations.

A resolution stating that a large percentage of the patrons of motion picture theafers being women, President Cohen is urged to hold conferences with the leaders of the Woman's Suffrage Party of the State of New York in order that a closer cooperation can be effected for their mutual benefit.

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## PATHE'S SUCCESSFUL "SAVE AND SERVE"

### Convention Meetings and Dinners Awakened Enthusiasm for Paul Brunet's Plans

Pathe's Save and Serve Convention, ending with the War Dinner at Delmonico's, has now become a vital, important part of Pathe history. The exchange managers from every Pathe branch have returned to their offices filled with the "save and serve" spirit, filled with a new enthusiasm and a greater pride in the organization.

The convention was called to order by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., at 10 a. m. on Tuesday, Sept. 24.

At 12:30 came luncheon at the Beaux Arts, followed at 2 o'clock by a talk by P. A. Parsons, advertising manager of Pathe, on "Trade Paper and Newspaper Advertising." Mr. Parsons was followed by A. J. Picard of Picard & Co., advertising agents, who spoke on "Billboard Outdoor Advertising." The meeting was then thrown open to general sales discussion, and was adjourned at 5:30.

The first day dinner was held at the Hotel Seymour with Mr. Brunet presiding.

At 8 p. m. came the screening of "Common Clay," with Fannie Ward, one of the Extra Selected Photoplays still to be released. This picture evoked much enthusiasm among the exchange men.

On Wednesday the morning was spent by the managers in consultation with Mr. Brunet.

Luncheon at the Astor at 3 p. m. was followed by a talk on "Government and Official War Films" by Charles S. Hart. Following Mr. Hart's address was a talk on the war delivered by the Abbe J. Borde d'Arrere, chaplain in the French Army.

That evening dinner was served to the exchange managers and home office department heads at the Astor, followed by a theater party at the Hippodrome.

On the morning of the last day the entire party was taken to the studio in Jersey City, where Pearl White is working in her new serial.

On that evening came the wind-up to the convention—the War Dinner at Delmonico's. Present at this dinner were, in addition to Mr. Brunet, the home office department heads and the exchange managers, many foreign and home-bred dignitaries.

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## VICTORY DINNER OCT. 11

### Advertisers and N.A.M.P.I. to Hold Long Talked of Event at Astor

After a long wait and much discussion the dinner under the joint auspices of the National Association of the Motion Picture Industry and the National Association of Motion Picture Advertisers is to be held at the Hotel Astor on Friday evening, Oct. 11.

The joint committee, which consists of William A. Brady, president of the N. A. M. P. I.; Walter W. Irwin and Gabriel Hess, from the National Association, and John C. Flinn, Paul Gulick and Charles W. Barrell, from the Advertisers, selected the Astor, after some discussion, because it is better arranged for seating the 1,500 persons from all branches of the industry who will be invited.

As the exposition at the Garden will then be in full swing, it was decided after long discussion that that date would be best, mainly because it will be the eve of Liberty Day. Tickets will cost $6, and reservations may be made at the headquarters in the Times Building.

## CANADA MAKES FILM WITH HOME TALENT

### Shows Independence of American Films—Finished in Week

Calgary, Alta.—During the past week a motion picture was shown at a Toronto theater of unique interest to Canadians. There is nothing out of the ordinary conveyed by the title, "Freight 249." The film is a two-reel thriller, and is an answer to many speculations in regard to made-in-Canada pictures. There is not a professional in the entire cast, the scenes were filmed within the city limits of Toronto, and the whole work on the picture was completed within a week by a Toronto firm and acted by Toronto people. For years there has been an insistent demand for made-in-Canada pictures, and just as strenuous have been the arguments against the successful possibilities of such an enterprise. Photographic difficulties have been one of the chief objections offered, yet some of the most elaborate American photoplay productions have borrowed their most beautiful scenes from the Canadian Rockies. Lack of talent has been suggested as another handicap. Evidently the fact that Mary Pickford was born on University avenue, Toronto, within a few hundred yards of the house where Margaret Anglin spent her girlhood days, has been overlooked. In any case, it is gratifying to know that all the real or imaginary obstacles have been overcome, and it is not unlikely that out of this modest beginning in "Freight 249" will develop an industry in Canada that now is rated the fifth largest in the United States. There is no doubt that the average Canadian movie patron wants to see Canadian-made pictures. How soon will it be before they become the rule rather than the exception?

## CHICAGO TO HAVE PICTURE CENSORSHIP BOARD NOW

### Idea Suggested by An Editorial in Tribune to Be Followed Out by Chairman Hurley

CHICAGO has long been in turmoil over the subject of censoring moving picture films. Finally the Chicago Tribune formulated a plan for the establishment of a board to supervise the work and a special commission has been named for the purpose by Alderman Otto Kerner, chairman of the Committee on Judiciary of the City Council.

Its appointment was authorized by the City Council last June, when it was in the throes of the controversy over the Maypole ordinance, which originated as an anti-Funkhouser proposition. The battle was almost at a crisis when Alderman George Maypole "sidestepped" to the extent of urging the selection of a special commission.

"We intend to go into the entire subject thoroughly," said Timothy D. Hurley, former Chief Probation Officer of Cook County, whom Alderman Kerner named as chairman. "The Tribune should feel some satisfaction in the creation of the commission, for the adoption of this plan was the result of an editorial recommending exactly such a procedure."

There are twenty other members of the commission, including persons from the bench, the ministry, social workers and the Board of Aldermen.

At the first meeting a permanent organization was formed. An invitation will be sent to moving picture producers to appear and air their complaints. The Rev. W. S. Fleming was chosen vice-chairman and Martin Quigley secretary.

* * *

## Buffalo Stage Hands Fail to Get Increase

At a meeting of the local stage hands' union and the exhibitors in Shea's Hippodrome, Buffalo, the request of the former for an increase in wages was turned down, the managers declaring that they could not at this time see their way clear to abrogate the agreement between the Buffalo Managers' Association and the union, which runs for two more years. This is the third request for increases that the exhibitors have had to deal with in the past several weeks.

# THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

## The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

### "The Border Wireless"
**(Artcraft—William S. Hart)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Great

*Exhibitor Comments:* "Hart in an unusual role that appeals."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Good

**SYNOPSIS OF STORY**

The scene of this drama is laid in the West, where Steve has become a bandit in order to avenge the great wrong done his father by a railroad company. One day he rescues a girl from Mexican bandits, and a love affair develops. Then he trails some German spies to their hiding place and gets important information for the U. S. Government. In return for this good work he is pardoned, and, being intensely patriotic, he leaves at once for France, telling Elsa he will return to marry her very soon.

### "An Embarrassment of Riches"
**(Hodkinson—Lillian Walker)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Great

*Exhibitor Comments:* "Walker goes great in appealing play."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

The drama tells the story of a factory girl who inherits a fortune. She is then beseiged by suitors, but accepts none of them. Instead, she seeks happiness in helping the unfortunate, and in this way she meets the man she loves, who is also doing welfare work. After keeping her identity a secret, her position in life as a wealthy woman is made known, but this does not affect the pair's love, and soon they are married.

### "The Desert Law"
**(Triangle—Jack Richardson)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good

*Exhibitor Comments:* "Richardson shines. Play not up to standard."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Fair
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Good
Moral Effect.....Questionable

**SYNOPSIS OF STORY**

Don McLane and Julia Wharton are engaged to marry when the drama opens. Rufe Dorsay, the local boss, covets Julia and "frames" Don for murder. Don is given a prison sentence, but is liberated at a junction point by Julia's brothers and taken to the Wharton home. There Dorsay comes to get him, but is held at bay by a stranger, who is later revealed as the governor. Dorsay seeks to kill him too, but as the governor had sent for the militia, Dorsay is defeated. And in the end Julia and Don are free and happy.

### "Mrs. Leffingwell's Boots"
**(Select—Constance Talmadge)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Constance Talmadge always a favorite.'"

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

The plot of this farce concerns a pair of boots. They belong to Mrs. Leffingwell, a spendthrift wife, with a tendency to flirt. Husband is very jealous—and besides not quite so liberal as wifey would demand, so when an expensive pair of evening slippers arrive on the scene there are suspicions, quarrels and all sorts of things. Blissful, young lovers become involved, too, but finally matters are straightened out, leaving Mr. and Mrs. Leffingwell wiser and happier.

### "Prisoner of the Pines"
**(W. W. Hodkinson Corp.—J. Warren Kerrigan)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Satisfactory picture."

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Fair

*Exhibitor Comments:* "Star not well suited to character."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

Hillaire Latour, a warm-hearted French Canadian, marries Rosalie before he goes into a lumber camp where he hopes to earn much money. He toils all winter so that by spring he has enough money to rejoin his wife. But he is robbed, and he must wait until next spring. Again and again this happens and finally he rebels and wrecks a dance hall in his rage. He is arrested and taken to prison where he finds his wife and son who had come to search for him. At last the family is united and the drama ends.

### "Queen of Hearts"
**(Fox—Virginia Pearson)**

**WIRE REPORTS—WEST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Entertaining picture."

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good

*Exhibitor Comments:* "Pearson holds interest."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Fair
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

In this drama the plot revolves around a murder-mystery. The heroine's father is killed, and the man she loves is one of the three suspected. And though he will only inherit his fortune if he be married by a certain date she refuses to accept him until the butler confesses the murder, and thus leaves the hero free from suspicion. Then the pair are hastily married—and just in time to win the money.

### "The Better Half"
**(Select—Alice Brady)**

**WIRE REPORTS—SOUTH**

*Box Office Value*.....Good

*Exhibitor Comments:* "Very good picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

Trixie and Louise are twin sisters of entirely different characters in this drama. Trixie is selfish and worldly, whereas Louise is gentle and kind. But it is Trixie who wins the love—and marries Thwaite, a young physician. Soon Trixie tires of matrimony and runs away with another man. This happens on the very night that Thwaite is blinded by thugs, and Louise pretends she is Trixie in order to make him happy. Later Trixie returns and in remorse kills herself. So when Thwaite is cured by an operation he discovers Louise's deception, but forgives her and the two eventually marry.

### "A Japanese Nightingale"
**(Pathe—Fannie Ward)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Fair

*Exhibitor Comments:* "Lead not well interpreted."

**SYNOPSIS OF STORY**

Yuki, the heroine of this Japanese drama, steals away from the temple of Shiba in order to escape marriage with Baron Nekko, who has secretly watched her dancing and desires her. She becomes a Geisha girl, and it is an American who saves her from insult. They fall in love, but the schemings of Ido, a matrimonial agent, almost upset their plans to wed. However, all ends well, with the marriage of Yuki and her American hero assured.

### "Pals First"
**(Metro—Harold Lockwood)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Great

*Exhibitor Comments:* "Its original source proved good advertising. Picture pleased. Decorated lobby."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Excellent
Story .....Good
Acting .....Excellent
Photography .....Good
Technical Handling.....Good
Settings .....Excellent
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

The story of this comedy-drama revolves about two pals, Danny and Dominie, who are admitted to a mansion down in Tennessee where Danny is received by the old servants as the long-lost master. The pals continue the deception because they discover Dr. Chitton is betraying the trust of the absent master and is planning to marry his sweetheart. In a big climax it is discovered that after all Danny is the real master who has disguised himself and returned. So he marries his sweetheart and all ends well for the "pals" and the girl, too.

### "Swat the Spy"
**(Fox—Jane and Katherine Lee)**

**WIRE REPORTS—SOUTH**

*Box Office Value*.....Good

*Exhibitor Comments:* "Lee children popular here."

**WIRE REPORTS—WEST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Very good entertainment."

**SYNOPSIS OF STORY**

Andrew Sheldon has been working on a new type of explosive in his

home without knowing that his butler and cook are in the employ of the Prussian Intelligence Department. Sheldon tells his two little daughters that he has written for a baby brother for them, and they being jealous, decide to steal the letter, but instead take the explosive plans, and thus defeat the spies, who in time are arrested.

## "Battling Jane"

**(Paramount—Dorothy Gish)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Thoroughly enjoyable in every way."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

"Battling Jane" tells the story of a girl whose fists aroused an entire village to the realization of its duty regarding Uncle Sam. For Jane came to town during a Thrift Stamp drive and found a deserted baby. Jane immediately started a baby show to help along the drive. Of course, her baby won the prize of $500. Then the baby's father came to claim the money, but Jane put him to flight; added the money to the stamp fund, and all ended well.

## "By the World Forgot"

**(Vitagraph—Hedda Nova, J. Frank Glendon)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Satisfactory picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Good

**SYNOPSIS OF STORY**

This drama concerns Derrick Van Beekman and Stephanie Maynard, who are betrothed merely to oblige their families. Stephanie is in love with George Harnish, who has Derrick abducted to a small island, but then Stephanie refuses to marry George until Derrick is found. Derrick, meanwhile, has fallen in love with Truda, but he breaks a sacred law and is condemned to death. Truda decides to share his fate, but both are saved by a rescue party, headed by Stephanie and George.

## "The Return of Mary"

**(Metro—Mary Allison)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good

*Exhibitor Comments:* "Satisfactory picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Fair
Story .....Fair
Acting .....Fair
Photography .....Fair
Technical Handling.....Fair
Settings .....Fair
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

Mary, the three-year-old daughter of John Denby, a railroad president, is lost. Fourteen years elapse and a girl is sent to him by the kidnapper, and Denby and his son adore her. Later it is found that she is really the child of one of Denby's engineers, who had been blamed for a wreck of which he was guiltless. Sentenced to prison, he had sent his own child to take Denby's lost daughter's place. Now, however, upon his release, he confesses, and Mary is free to marry Denby's son, who had learned to love her other than as a brother.

## "A Society Sensation"

**(Universal—Carmel Myers)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Myers does another pleasing picture."

**SYNOPSIS OF STORY**

Captain Parmelee, a fisherman, has an obsession that he is a nobleman. Mrs. Jones, a social climber, hears of the old man's claim and decides to put one over on Mrs. Bradley, the social leader. Mrs. Jones borrows Sydney Parmelee as her guest and introduces her as a Duchess. Dick Bradley falls in love with the girl, and when her claim to nobility is discovered to be false he follows her back to the fishing village. Here he has a terrific fight with one of the fishermen in love with Sydney, and in the end of the comedy Sydney and Bradley set off on their honeymoon.

## "The Talk of the Town"

**(Universal—Dorothy Phillips)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good

*Exhibitor Comments:* "Interesting story, well presented."

**SYNOPSIS OF STORY**

This comedy tells the story of a restless wife who meets a fascinating gentleman who is unknown to her. They dine and wine, and she believes she is having a really naughty time when she learns that the entire affair was planned by her husband in order to teach her discretion.

## "Out of the Night"

**(Sherry—Catherine Calvert)**

**WIRE REPORTS—CENTRAL**

*Box Office Value* .....Great

*Exhibitor Comments:* "Picture very pleasing. Fourth Liberty Loan button admitted wearer free."

**SYNOPSIS OF STORY**

Rosalie Lane cherishes a grudge against Treadwell, for her sister died in his mills from overwork. She is about to become an outcast from society when Bob Storrow, son of one of Treadwell's partners, saves her. She is taken into the Storrow home as governess and there denounces Treadwell, whereas Storrow, Sr., is really guilty. But in the end she learns of Storrow's share of the blame, and he, now thoroughly penitent, gives his consent to her marriage with his son, Bob.

# BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

| | |
|---|---|
| Atom, The, Tri. | (*East*) **Good**–An average picture. |
| Brazen Beauty, Univ. | (*East*) **Good**–Play clean and carries a lesson. Women like it. |
| By Hook or Crook, World | (*East*) **Good**–Clever and entertaining plot. (*Cent*) **Good**–Splendid vehicle for **Blackwell.** |
| Come On In, Param. | (*East*) **Great**–The audiences were delighted. (*Cent*) **Good**–Stars well liked. (*South*) **Good**–Clever picture. New stars well received. |
| Daughter Angele, Tri. | (*South*) **Fair**–Not much of a story. |
| Eyes of Julia Deep, Amer | (*West*) **Fair**–Poor story. |
| Goat, The Param. | (*East*) **Great**–A fine beginning for a promising series of pictures. Stone bound to prove big star. (*Cent*) **Good**–Comment splendid. (*West*) **Good**–Story only fair. (*South*) **Good**–Picture not up to expectations. |
| Her Country First, Param. | (*East*) **Good**–Martin makes a great appeal. (*South*) **Good**–Interesting picture. |
| Her Man, Pathe | (*East*) **Good**–Hammerstein in a realistic role. (*Cent*) **Good**–Hammerstein not well placed. (*West*) **Good**–Picture too gruesome. Story unusual. |
| Johanna Enlists, Art. | (*East*) **Good**–Excellent picture. (*Cent*) **Great**–A great picture. Pickford always draws. Proved a greater success than any picture made by star in recent years. (*West*) **Great**–Sub-titles half of show. (*South*) **Good**–War stuff not liked in program pictures. |
| Just For To-Night, Gold. | (*Cent*) **Good**–Star splendid. Packed houses. (*West*) **Good**–Sparkling with adventure. (*South*) **Fair**–Love and adventure well blended. |
| Kildare of Storm, Metro | (*East*) **Good**–Stevens does some excellent work. Great play. (*Cent*) **Good**–A picture of unusual merit. Baggott wonderful as Kildare. |
| Kingdom of Youth, Gold. | (*East*) **Good**–The star brings a touch of freshness and lovableness that is an inspiration to audience. (*Cent*) **Good**–Exceedingly human production. (*South*) **Fair**–Nothing unusual. Star very good. |
| Kultur, Fox | (*East*) **Great**–Timely play that interests the public. (*Cent*) **Good**–Picture not as strong as name. (*South*) **Good**–Powerful *expose* of German methods. |
| Laughing Bill Hyde, Gold. | (*East*) **Great**–One of the best pictures shown in house. Will Rogers immediate hit. (*Cent*) **Good**–Did fine business. (*West*) **Great**–Cast equals star. (*South*) **Good**–Rogers makes good. |
| Long Chance, Univ. | (*South*) **Fair**–Not much of a story. Keenan's work complimented. |
| Modern Love, Univ. | (*East*) **Good**–Star well adapted to part. (*Cent*) **Good**–Good story. (*West*) **Fair**–Mae Murray very popular, but story very weak. |
| Mr. Logan, U.S.A., Fox | (*East*) **Good**–A play of the hour that captivates. (*Cent*) **Great**–Mix very popular here. Broke records. (*South*) **Good**–Very good picture. |
| Out of a Clear Sky, Param. | (*East*) **Great**–A typical Marguerite Clark with delightful charm. (*Cent*) **Great**–Clark always satisfies audience. (*West*) **Fair**–Picture drags throughout. (*South*) **Good**–Wholesome picture. Success for star. |
| Secret Code, Tri. | (*East*) **Good**–Seemed to please. (*Cent*) **Good**–Audience well pleased. |
| Soul Without Windows, World | (*Cent*) **Good**–Did splendid business. (*West*) **Good**–Fair story. |
| Sporting Life, Param. | (*East*) **Great**–Very big. Everything about the picture is considered fine. |
| That Devil Bateese, Univ. | (*East*) **Good**–Pleasing entertainment. (*Cent*) **Fair**–Salisbury well cast, otherwise poor film. (*West*) **Good**–Salisbury mighty popular, playing to capacity every performance. |
| To Him That Hath, World | (*Cent*) **Good**–A strong melodrama. Greatly appreciated. |
| Viva La France, Param. | (*Cent*) **Great**–Dalton very popular here. Packed houses. (*West*) **Fair**–Well put on, but subject stale. (*South*) **Great**–Dalton gains friends in this picture. |
| When a Woman Sins, Fox | (*Cent*) **Great**–Tremendous success. Could not handle crowds. |
| White Lie, Hodkinson | (*East*) **Good**–Drew good houses. (*Cent*) **Fair**–Story not convincing. (*West*) **Good**–Powerful picture. Star not very popular. (*South*) **Good**–Story fine, but Barriscale is slipping. |
| Why America Will Win, Fox | (*Cent*) **Good**–Audience much interested in General Pershing's life story. Draws well. |
| Wives of Men, Pioneer | (*East*) **Great**–Did a fine business. Star attracted. |

# WORLD'S BIGGEST WAR PICTURE BEING MADE BY SELIG

### Cast of Nearly 2,000,000 Soldiers, Sailors and Marines in Film for the Y. M. C. A.

The Selig Polyscope Company has been commissioned by the Y. M. C. A. to film what is designed to be the world's biggest war picture. George Bainbridge, director of the enterprise, announces that nearly 2,000,000 people—virtually all of them soldiers and sailors and marines—will be in the cast. The title selected for the film is "The Red Triangle." It is to be released by the Mutual Film Corporation on Oct. 20.

Included in this picture will be about 600,000 men in the training camps in the United States, as well as large bodies of men on the battlefields of Europe. The Y. M. C. A. is to use the picture.

A special film of two reels is being made for each locality, the main idea being to present the "home boys" at every place. To make this feat possible nearly 100,000 feet of film was necessary.

Affiliated with the Y. M. C. A. in the great drive for funds for the welfare of the fighting men of the nation are the Y. W. C. A., the National Catholic War Council, the Jewish Welfare Board, the War Camp Community Service, the American Library Association and the Salvation Army. Activity of all these organizations as well as their huts and buildings in the camps will be shown in "The Red Triangle."

## EIGHT COMPANIES AT BRUNTON STUDIOS

### Among the Stars are Barriscale, Keenan, Hayakawa, Gordon, Walker and Hellen Keller

There are eight producing companies at the Brunton studios, with another assured. Those at present making their headquarters there are Mme. Yorska, Bessie Barriscale, Frank Keenan, Sessue Hayakawa, Helen Keller, Kitty Gorden, Lillian Walker and C. R. MacCauley company. The latter is producing a patriotic propaganda picture in which there will be no feature players, but an all-star cast, with Charles Gunn playing one of the principal roles.

Marie Dressler, who produced two comedies at Brunton studios, is away working on the Fourth Liberty Loan campaign.

Frank Keenan is working on a new comedy, entitled "Tod of the Times."

Mme. Yorska, dramatic star, is to produce her first picture at Brunton, commencing next week, filmed under the name of the Matzene Pictures Corporation, and she will have as leading man W. Lawson Butt.

Kitty Gordon's first will be called "The Nurse's Story," and is by Adele Blencau.

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## Enterprising Canadian Jewelers Advertising by Film

Henry Birks & Sons, Ltd., the leading jewelers and goldsmiths of Canada, with branches all over the Dominion, have had a 1,000-foot film made of their manufacturing processes, to be exhibited throughout the country as one of a series on "Progressive Canadian Industries" turned out by the Specialty Film Import Co. of Montreal. The arrangement with the theaters is partly covered by the jewelry firm writing to clients or prospective clients offering them free admission at the theater where the picture is to be shown.

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## "The Submarine Eye"

Samuel Cummins of Washington, D. C., has purchased outright the Williamson Bros.' "The Submarine Eye," and will put it on as a road show through his territory, Maryland, Delaware, Virginia, Washington and North Carolina. Only first-class theaters will be considered at top prices.

## "JEWISH MARK TWAIN"

### Writings of Sholem Aleichem to Be Screened by Zion Films, Inc.

The writings of the late Sholem Aleichem, known far and wide as the "Jewish Mark Twain," will be adapted to motion pictures by the Zion Films, Inc., 1164 Broadway, contracts with the author's widow having been closed.

Work on the first production, a two-reel picture, will begin next week. A cast of noted stars is being selected, the humorist's widow assisting.

Sholem Aleichem is known to millions of Americans, but because his works are written in a foreign tongue they have not been able to see just why he has been likened to our Mark Twain. The picturization of his writings will give people an opportunity that they otherwise would never have.

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## Sherry Still Searching for Another Star

William L. Sherry is searching the film world for another star to add to the program of the William L. Sherry Service. He spends hours daily looking at productions that will measure up to the standard of the Sherry program. So far it has been a vain quest. There must be talent and ability along with beauty, and in addition to that the star must be provided with an already successful story that has been ably directed.

Those are the qualifying conditions laid down.

## SELECT CLOSES FIRST YEAR OF BUSINESS

### Branches in 21 Cities Speaks Volumes for Organization

With the coming of the first week in October, Select Pictures organization rounds out its first year as a releasing concern. It was at the beginning of October that the first Select Picture was presented to the country. This was "The Moth," with which Norma Talmadge started her series of phenomenal Select successes.

It was also during this month that the first phase of Select's business organization was brought into shape. The corporation started Aug. 6, 1917, with sales branches to the number of eleven, which before the week was out had been increased to thirteen.

General Manager Arthur S. Kane took hold of the eleven original offices on Aug. 6, and immediately opened exchanges in Boston and Washington. His efforts have been crowned by a repetition of the success which he had previously met in launching new enterprises and organizing them.

Aiding him in getting the new machine going smoothly was John J. Rotchford, who joined the Select forces in September, 1917, as assistant general manager. Following the opening of its original offices, Select on Sept. 1 took over the Chicago exchange now in charge of Fred C. Aiken, and on Oct. 1 took over exchanges in Philadelphia, St. Louis, Kansas City and Des Moines. On Oct. 15 an exchange was opened in Detroit, bringing the number of branches up to twenty. At this figure the list remained until Feb. 10, when Select opened its New Orleans exchange, completing the organization now in operation.

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## Brockliss Selling Campaign Now a Steady Drive

Under the persistent and shrewd tutelage of Sidney Garrett, president of J. Frank Brockliss, Inc., a steady selling campaign has developed into an overwhelming "drive" on Metro Screen Classics.

By taking each department or division of his firm's film ownings under his personal activities for a certain period, Mr. Garrett has rounded out the territory sales so that no one division is overloaded.

Starting with "The Million Dollar Dollies," "Revelation," "Blue Jeans" and "Toys of Fate," Mr. Garrett saw to it no territory was overlooked.

*War dinner of Pathe's "Save and Serve" convention at Delmonico's Sept. 26*

## LEATHER MAN IN FILMS

### Glove Manufacturer Now Associated with B. A. Rolfe Productions

A. H. Fischer, a prominent manufacturer of gloves and other goods and owner of the Mocho Mills in Johnstown, N. Y., has entered the film business and is associated with Rolfe Productions. Mr. Fischer brings a world of business experience. Here is his view:

"I have been interested in motion pictures for a great many years from the layman's viewpoint, and I have made many trips to the various studios throughout the country. When I saw the announcements of the Houdini serial I was particularly interested in this film, as it seemed to open up a new thought in motion pictures, particularly as it coupled up the vaudeville field with the picture house in a way that has never been done before. Houdini's name is known in all parts of the world, and in my various travels in Russia and Continental Europe I have often crossed the path of the great magician. It has even been my good fortune to see Houdini in the Orient, and I was present when he appeared at one of the tabernacles erected for him by the Celestials. This was partly responsible for my considering an affiliation with Mr. Rolfe and Mr. Grossman, as I believe the future of this picture is particularly rosy. I am not very conversant with the film business, you can readily understand, but I believe that a general business knowledge will aid me in acquiring the special knowledge necessary.

. . .

## Louis Sherwin is Special Press Representative for Goldwyn

Louis Sherwin has retired as dramatic critic of the New York Globe to become special press representative of Goldwyn Pictures Corporation. Mr. Sherwin will devote the larger part of his time to the development of the company's features and news for the daily newspapers and general magazines. Dwight S. Perrin will continue as director of publicity, to devote the major portion of his time to the trade press section of the company's publicity. Norbert Lusk will, as before, handle special features for the motion picture "fan" magazines.

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## Pioneer-Interocean Deal Over "Wives of Men"

One of the biggest deals for foreign rights ever put over was closed last week by Nathan Hirsh of the Pioneer Film Corporation with the Interocean Film Company. The foreign rights to the successful production "Wives of Men" were sold through Interocean, which made a very high bid for the foreign territory.

"Wives of Men" was recently shown at the Casino Theater, with Florence Reed in the leading role. To help the exhibitor to exploit the film, the Pioneer Corporation have prepared attractive advertising material.

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## Vitagraph's Big Billing for "Iron Test" Serial

The billboard campaign with which Vitagraph will introduce "The Iron Test," its new fifteen episode serial, featuring Antonio Moreno and Carol Holloway, has been inaugurated. Posting will start within a few days and it will be complete all over the United States by Oct. 15. Posting in Canada will follow a little after the start of the campaign.

The twenty-four sheet which Vitagraph will use to put "The Iron Test" before the public is declared to be the finest and most striking which the company has yet put out on a serial.

*A trunkful of trouble confronts Bert Lytell in "Unexpected Places" (Metro)*

*It is obviously true that Mabel Normand is a barrel of fun in "Peck's Bad Girl" (Goldwyn)*

*The gentle lady interferes in the fight. Roy Stewart and Ethel Fleming in "Untamed" (Triangle)*

## RED CROSS PICTURES WORKING WONDERS

### Film Releases Tremendous Driving Force With the Public

Strong appreciation of the scope and importance of the American Red Cross motion picture activities is becoming apparent. It is but a few weeks since the reorganized Bureau of Pictures of the American Red Cross, with W. E. Waddell as director, issued its first release, "The Historic Fourth of July in Paris." The enthusiasm with which it was received stands out prominently in recent film history. Since then other releases have been made, and a series is to be continued to cover the war from a Red Cross angle. Current subjects are "Soothing the Heart of Italy" and "Of No Use to Germany."

The Bureau of Pictures of the American Red Cross is a part of the national publicity department of the American Red Cross, with Joseph Johnson at its head, which is undertaking to give the widest circulation to film from abroad taken under Red Cross auspices, and to present it to the American public as a graphic review of the important uses made of the funds so liberally subscribed for works of mercy in the war-torn countries. Back of this presentation is nearly every facility of the great organization.

The films are routed through General Film Company exchanges, these having been thrown open to the Red Cross in a spirit of co-operation.

* * *

### Perret, Commander-in-Chief

Watching Leonce Perret direct a great war panorama for a motion picture spectacle, "Stars of Glory," involving hundreds of "extras" in the uniforms of the Allies and whole companies of American doughboys, troops of cavalry and squadrons of warplanes, is a fascinating way of putting in one's afternoon.

M. Perret is commander-in-chief in charge of these very considerable and altogether realistic military operations. In a way he is, for the time being, the Foch of moviedom, for he controls the movement of troops not only of France, but of all the other Allies—Belgians, British, Italians, Serbs, and, of course, chiefly Americans. The fact is, that M. Perret sees General Foch and goes him one better, for the great Generalissimo commands only the forces of the Entente, whereas the motion picture director actually supervises the Germans and Austrians too.

## TOURNEUR'S "WOMAN" UNIQUE PRODUCTION

### Traces Development of Womanhood Through All Ages

"Woman" is to be Maurice Tourneur's second big film offering. This announcement follows close upon the success scored by his first production, "Sporting Life," at the Rivoli Theater, which was so great that the Famous Players-Lasky Corporation purchased the distribution rights for America—the first time a film drama had been purchased by that organization.

Mr. Tourneur believes "Woman" will be one of the unique productions of the photo-dramatic screen. In brief, it will trace the development of woman through the centuries.

The releasing arrangements of "Woman" and other Tourneur productions to follow are in the hands of Hiller & Wilk, Inc.

* * *

### First Lillian Walker Film Completed

With the recent release through the W. W. Hodkinson Corporation of "The Embarrassment of Riches," the first of the series of happy pictures, in which Lillian Walker is being starred at the head of her own company, work on the second picture, an adaptation from the novel by John Breckenridge Ellis, called "Fran," was started in Los Angeles. Miss Walker will be directed by W. P. S. Earle, who will hereafter supervise all her productions.

Lester Park, president of the Lillian Walker Pictures Corporation, has disposed of the foreign rights of "The Embarrassment of Riches" to Sidney Garrett, president of the J. Frank Brockliss Company, who will exploit and market all the forthcoming Lillian Walker pictures.

* * *

### Women Stars for Haworth

The success with which the first two Hayakawa pictures have been produced and sold under the Haworth plan has brought the announcement that Haworth Pictures Corporation is in negotiation with two important women stars for production and release under the same arrangement.

## JOYOUS RIVALRY KEEN

### Johnson's Door Not Now Open to His Argumentative Salesmen

More than the usual activity is reported from United Picture Theaters of America in the enrollment of new exhibitor-members, and keen rivalry is said to manifest itself among the various disciples of the field forces whose territory lies close enough to New York to bring them into personal contact in their visits of report to the home office, and so verbally vigorous have been some of these debates on business prowess that Manager Charles C. Johnson has found himself compelled to abandon the policy of the open door to his office and in future will receive his henchmen of the field individually.

* * *

### Scenario Writing Improving

Interest in the technique of photoplay writing at last has been inspired in the minds of educated persons and the so-called better classes of motion picture enthusiasts, according to Frederick Palmer, president of the Palmer Photoplay Corporation, whose organization is in the midst of a national advertising campaign. Although few of the manuscripts received are properly prepared for the screen, from a professional viewpoint, they show some marked ability on the part of their authors.

* * *

### "The Master Mystery" Title of Houdini Serial

"The Master Mystery" is the title chosen for the great serial, which, with Houdini as the star, is the first of the B. A. Rolfe Productions. "The Master Mystery" is in fifteen thrilling episodes, by Arthur B. Reeve and Charles A. Logue, and work is rapidly progressing at the Yonkers studio under the direction of Burton King.

* * *

### Count Pieri with Blackton

J. Stuart Blackton has engaged Count Pompeo Pieri, the Italian artist, to design the sets for "The Battle Cry of Liberty," the superfeature which he has announced for production soon.

## "RULING PASSIONS" BIG PLAY FINELY DONE

### Presentation at New York Roof Wins Big Audience—Julia Dean and Edwin Arden Score

Subtle portraiture on the part of Julia Dean and Edwin Arden, two artists with a keen sense of screen values, made the gala presentation of "Ruling Passions" at the New York Theater Roof on Thursday afternoon an occasion enjoyable beyond all anticipation.

"Ruling Passions" is the sort of play which, in less capable hands, might have assumed a melodramatic hue. Finely repressed acting and a true understanding of the psychological phases of the work, however, raise it to the dignity of one of the finest screen efforts of an abundantly prolific producing season. It strikes a sincere note throughout and

"Ruling Passions" is the first offering of the Schomer Photoplay Producing Company, of which Abraham S. Schomer is producing director. The play was written by the producer. It marks, indeed, an auspicious beginning for the new concern. Successive productions of a

The story deals with the embitterment of big-hearted John Walton, whose best friend—who, incidentally, owes all he is to Walton's unselfishness—takes from him the girl of his choice. The step was dictated by mutual love, but Walton feels only the pain of loss and is changed by it, almost overnight.

Soon his futile rage and bitter hatreds make of him a nervous wreck, and his physician puts him in charge of a nurse. How this woman rouses in this erring man the suppressed better instincts and again makes him human—and forgiving—form the denouement of a story masterfully developed.

Aside of Julia Dean and Edwin Arden, the cast includes Claire Whitney, Earl Schenk and G. Dean Borup. All played their roles in a charmingly discriminative fashion.

* * *

### Anna Case Picture Finished

Anna Case, the talented and beautiful girl who has reached success as a concert singer and prima donna of New York's Metropolitan Opera House, has finished her first picture. "The Golden Chance" is the title, and it affords Miss Case splendid opportunities. Charles Richman is the leading man. The production has been made under the supervision of Julius Steger.

# PHOTOPLAY MUSIC

MONTIVILLE MORRIS HANSFORD

## STICK TILL THE FINISH

### War Tunes Will Help Sell War Bonds if the Musician Keeps at It—Old Case of "Dolly Gray"

BY E. M. WICKES

YOU may not be able to stick to the front line trenches with a gun in your hands or in the shipyards with a drill, but if you're a regular American you can stick at something that will be of some benefit to you and your country, but you must stick to the finish. Any dub can start in a race, but only the stickers finish.

For the next two weeks musicians in motion picture houses have their work cut out for them. Every one who has kept track of events to the extent of knowing that George Washington *was* sick and died must know that the Fourth Liberty Loan is in full swing. But one bad feature is that some folks *just* know it in about the same way that they know some day they will turn up their toes and give the undertaker a job; which doesn't worry them. They may be alive—so is a jellyfish—but they aren't awake. And these same humans by various means and ways have acquired coin of the realm that should be turned into Liberty Bonds.

Musicians can do a great deal toward making them do the turnover act, as a single or a double. Sometimes the He part of a marriage turn is willing to invest in Liberty Bonds, but the She end of it likes to cling to the long green, fearing that he might cash in or out with some other pretty Jane. Then again, the conditions may be reversed. What is needed in cases of this sort is some brand of hypnotism to work both up to a certain pitch.

#### Sunday Has Knack

Billy Sunday has this thing down to a science, and the way he induces folks in all walks of life to part with their hard earned cash is a caution. And remember Dowie? That bird had them sending it to him from all parts of the world, and he never offered to return the money, much less promise to pay 4¼ per cent. Every person who goes into the world to get money from others must possess a certain amount of hypnotic influence, for he must be able to make others look at matters from his point of view. This brings us down to the case of musicians.

For the remainder of the drive every musician who desires to see this country trim Germany and her allies should make a special effort to play patriotic songs, especially when Liberty Bond salesmen are working in his theatre. Patriotic songs of the proper kind are the means of working apathetic persons into a state of patriotism, and while they are in this state they are susceptible to buy. Pound "Over There" into your audience, as well as every other war song that is capable of arousing emotions. And keep at it! Keep your audience in a fighting mood!

Some time ago when the Government was recruiting for soldiers, Arthur Fields, the phonograph singer, was out every night helping to recruit. Before he started his little speech he would have the band play a war song, something the crowd knew. Then he would get the crowd to join in the chorus, and when he had it worked up to a certain pitch he would launch his talk. If he failed to land some recruits he would have the band start another war song. And this is what every musician should do during the remaining days of the drive. Play war songs at home or in the homes of your friends, as well as in the theater.

Your playing will do more good than you will ever know. It will be like an advertisement in some big magazine, where you can't trace the direct results. Arthur Fields recruited more than three thousand men for the army by his method, which should be proof enough that you can do some good by following his example of feeding an audience war songs of the right kind.

#### Sticking Quality Wins

And whatever you do, stick until the finish. It's the sticking quality that puts the successful men over the hurdles. If it hadn't been for one man's sticking qualities we would in all likelihood never have heard of one of the best war songs that was ever written. You have probably heard of "Good-bye Dolly Gray," but it isn't likely that you know how it was put over. Listen!

Several years before the Spanish-American war broke out Paul Barnes had the chorus, words and music of "Good-bye Dolly Gray," which he used to play for his own amusement in Teddy Morse's one-room publishing house. One day while Barnes was at the piano playing the chorus Morse remarked:

"Why don't you write a couple of verses for that, Paul? I haven't got much of a bankroll, but if you'll do it I'll take a chance on publishing it. I think it's a hit."

Barnes didn't think it was worth while, but Morse was bent on seeing the song completed and suggested calling in Will D. Cobb to write the verses. Barnes said Morse could do as he liked, and when he told Cobb what was wanted Cobb turned up his nose, saying that he had become so sick of hearing Barnes sing and play the chorus that he didn't think he could take to "Dolly" well enough to write the verses.

#### Fishing Trip Verses

"I'm going on a fishing trip," Cobb smiled, in reply to Morse's urgent request to finish the song, "and if the fish won't bite I'll kill time trying to write the verses."

Cobb left and Morse waited a week. Finally a letter came from Cobb telling of the wonderful time he was having, but not a word about "Dolly Gray." Morse sent back word that Cobb needn't bother about writing the verses, as he, Morse, would write them.

Three days later, before Morse had been able to do anything, Cobb returned with two verses. Then Morse had to cajole Barnes into writing the music for the verses. What happened after that is history, and it all goes to show what can be accomplished when a man sticks to the end. So stick to war songs during the Liberty Bond drive—stick to the end regardless of what your burg has subscribed.

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## RIVOLI—NEW YORK

### Overture of Carmen Selections—Great Climax for Battle Scene

Erno Rapee conducted the Rivoli orchestra in *Carmen* selections last week as the overture. A fine scenic was shown, called "Raindrops," for which the orchestra used *In the Woods*, Godard; the *Spinning Wheel*, Saint-Saens, and *Mountain Music*, Borch. John Wenger, art director, furnished a special setting for the song, *Asleep in the Deep*, sung by John Hendricks.

The setting for the News and War Review was made up of the *March* from Gounod's *Queen of Sheba; There's a Million Heroes; Flag of Victory*, von Blon; an *Indian Allegro*, Falck; ending with a galop, *Light Horse*, by von Blon, for a scene of "Limbers to the Front," where horses dashed through water, hauling up gun carriages at a terrific speed. This was one of the best climaxes seen on Broadway.

In the feature, Dorothy Gish, in "Battling Jane," *Any Time's Kissing Time; Purity*, Borch; *By Heck; Yankee Girl*, Tobani; *Romance*, Friml; *Admiration*, Jackson; *Tete-a-Tete*, De Koven, and *Midsummer*, Marquarre, were used; also an interesting number by Maurice Baron, a member of the orchestra, called *In Sight of the Oasis*.

As the O. Henry picture was of Irish character, Mr. Rothapfel preceded it by a medley of Irish airs, and then the picture opened directly into the last strain, the orchestra playing into it without a stop. In the intermediate show Mr. Cooper gave an imitation of a penny whistle (the hero plays this in the opening scene) by combining a four-foot flute with a four-foot violin stop on the organ, making the action stand out vividly.

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## PHILA.—STANLEY

### Oriental Program for Lady Tsen Mei's Film—Marches for Loan Parade

Director Wayne, at the Stanley Theater, has selected an admirable program for the first presentation of Lady Tsen Mei in "For the Freedom of the East." By careful and appropriate choosing, Dr. Wayne has most successfully brought out the atmosphere of the Orient. Puccini's "Madame Butterfly" was to be expected; and the overture was well played. The Suite from "L'Oracolo," by Leoni, fitted in nicely. The music is characteristic, and makes a surprisingly good "movie" number, although infrequently heard. Bartlett's "Japanese Reverie"; Fletcher's "Far East," and a "Chinese Doll Dance," of Rebikor, were effective. Two popular songs, "China, We Owe a Lot to You" and Donaldson's "Suki San," were used. Other numbers were: Debussy's "Romance" and "Reverie"; a "Misterioso," of Langey, and Sinding's "Rustling of Spring." Adams' "If I Were King" overture was also on the program, and patriotic marches for the "Liberty Loan Parade" pictures.

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*CLAUDE ALGER*

*Organist of the Isis Theater, Grand Rapids, Mich., and an accomplished musician, having been associated for twenty years with various leading orchestras*

## PERSONALS

James Thomas has returned to New York from Denver and has begun duties as organist at the Symphony Theater, the new uptown picture house, reopened under the management of Universal. Mr. Thomas was formerly organist at the Broadway.

Jule Holster, now playing piano at the Princess Theater in Jersey City, is receiving a large number of requests from patrons for more popular music, especially the snappy war melodies. She will oblige.

A. Franks, leader at the Superior Theater, East Eighty-first street, is making as big a drawing card of his five pieces as some leaders do with three times as many.

Charles A. Newman is showing his skill as a pianist for the picture fans who gather every evening at the Family Theater, at 332 East Fifty-eighth street.

# MUSIC SUGGESTIONS FOR FEATURES

### "Kildare of Storm"

Love theme suggested: Autumn Memories, Hope (Chappell).

Open with neutral moderate movement.

Men outside cabin—agitato, mysterioso.

Title: In a town not many miles—theme.

At the Storm mansion—minor mood.

T. With the passing weeks—theme.

T. Where is your mistress? an intermezzo, light.

T. Kildare, old fellow — heavy theme, sinister.

T. Jacques, I come to you—theme.

Kate enters house — neutral moderate.

T. Mose, come quickly—agitato.

T. Five years later at the office—theme.

T. Dr. Benoix left—a soft waltz.

T. You killed my baby—dramatic, agitato.

Kate sees Jacques—theme to end.

### "The Border Wireless"

Love theme suggested: Dearie, Kummer.

Open with Indian hurry, western.

Title: The rejuvenator—an intermezzo.

T. The answer—rather agitato.

T. Also preparing—theme.

T. His chief treasurer—a march.

T. It happened to be—theme.

T. But first of all—march.

T. I'm going over—theme.

Hart leaves girl—agitato mysterioso.

T. The unconscious agent—nocturne.

T. General Pershing — galop hurry.

Follow battle with big agitato, and bugle calls.

T. As the Eagle—theme to end.

### "Treason"

Open with a neutral serenade.

Title: At the Country Club—a caprice.

T. A small, but select—an intermezzo.

T. The headquarters of the German—dramatic.

T. I found the door—agitato.

T. The sympathetic friend—light intermezzo.

T. Remember to guard them—mysterioso.

T. Your wife has a confession—agitato movement.

T. I heard Mr. McClintock tell you—very dramatic.

T. After this, we'll both do all—patriotic song to end.

### "Mr. Logan of the U. S. A."

Open with a Mexican intermezzo.

When Tom shoots—agitato.

If Uncle Billy Mason—a waltz.

Salome scene—agitato.

Title: Get old Norton away—a waltz.

T. The cabin of a former prospector—agitato.

Into furioso and mysterioso to action.

Jim and girl in auto—a Mexican intermezzo to end.

### "Lawless Love"

Open with rapid neutral intermezzo.

Title: Spider Gulch—agitato.

T. The following afternoon—rapid galop.

T. The holdup—agitato.

T. Gee, Freddy, to think—dramatic.

T. Even a wild bandit—slower, minor.

T. You sleep here—a waltz, soft.

T. After a day of hard labor—a polka.

T. Say, Rosie—slow into dramatic.

T. You come back into danger—neutral slower.

T. Come out, Jim—agitato.

T. With dawn they came—slow neutral to end.

### "Vive La France"

Love theme suggested: Melody, Friml (Schirmer).

Open with a soft quiet piece.

March for soldiers.

People enter studio—love theme.

Title: After months of—a serenade.

T. Sons of France—a French march.

T. Leave while there is—slow minor, into dramatic.

Recognition of lover — love theme.

T. The German Captain—agitato, into battle agitato.

T. The review—a march.

T. John! slow minor.

T. As the weeks pass — love theme to end.

### "In Pursuit of Polly"

Love theme suggested: Cupidietta, Tobani (Fischer).

Open with a slow waltz or intermezzo.

Title: It all happened—theme.

T. As luck would have it—an intermezzo, or serenade.

T. The race begins—a galop.

T. In the meantime — sinister theme.

Polly fixing her car—soft polka.

T. The Mountain View Inn—rather dramatic.

T. We can get away—hurry.

T. We're on to your tricks—dramatic.

T. I'm sorry, but—theme.

### "A Soldier's Oath"

Open with neutral piece, polka or gavotte.

Title: Do you remember? a reverie.

T. The War—a martial piece, march.

T. Death appears—dramatic.

T. At Field Headquarters — a march.

T. Close upon his heels—agitato.

T. I swear to fulfill—slow minor.

Burglar enters home—agitato.

Slow minor for death.

T. Duval, last night—an intermezzo.

T. The Court Martial—a march.

T. Then the wonderful comes—a waltz, soft.

Prison fire—a hurry.

T. Justice can reward—soft intermezzo.

T. You call yourself—dramatic agitato.

T. He is my father—intermezzo to end.

## RIALTO—NEW YORK

**"Caucasian Sketches" for Scenic, Old Tunes for President**

The overture at the Rialto last week was from Brazil: *Il Guarany*, by Gomez. This opera contains some beautiful music, and the selection played gave great pleasure. Dr. Riesenfeld used for the scenic, "Tales of the Tall Timber" (Bruce), the *Caucasian Sketches*, Ippolitow-Ivanow. These sketches are popular with orchestras and are fine for picture work.

In the Rialto Animated Magazine several popular marches were used, and at a Civil War veterans' gathering a fife and drum corps effect was used at the start of the reel, and then the whole orchestra broke into a stirring march for a climax.

Scenes showing President Wilson going to the tomb of Washington at Arlington, were accompanied by some old-time tunes: *Carry Me Back to Ol' Virginny;* and at the tomb, *Massa's in the Cold, Cold Ground.*

A short cartoon called "A Total Eclipse" showed Uncle Sam's idea of a safe world eclipsing the Hun's idea. The orchestra played *Pop Goes the Weasel* for this, with intervals of silence between the phrases coming out fortissimo with the eclipse.

The feature, William Hart in "The Border Wireless," opened with a semi-Indian theme, suggesting Colorado atmosphere; and a happy inspiration was the selection of Clare Kummer's old favorite, *Dearie*, for the love theme.

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## STRAND—NEW YORK

**Selections from Stone's Successes for Feature—"Zip Zip" for Chaplin**

Harold Edel, managing director of the Strand, gave his patrons a 100 per cent. show last week, both from the musical and screen standpoint. In the absence of Mr. Edouarde, Mr. Reiser gave satisfactory evidence of his ability. The overture was *Mignon*, always a favorite. Irene Audrey, soprano, sang the Jocelyn *Berceuse*, with harp and violin.

In the feature, Fred Stone in "The Goat," the orchestra played selections from Stone's old successes: *The Wizard of Oz, Red Mill, Lady of the Slipper, Chin Chin* and *Jack o' Lantern.*

The music for Charlie Chaplin's Liberty Loan picture brought forth much laughter. For the first scene, The Bond of Friendship, the orchestra used *Good Morning, Mr. Zip, Zip, Zip;* for the Bond of Love, *I Love You Truly*, Bond; for The Marriage Bond, *Matrimonial Fox-Trot;* and ending up with *Buy Bonds for Your Boy and Mine*, Van Alstyne.

As a special appeal, Herbert Waterous sang the latter before a special scenic setting representing a grouping of the Allied flags, making a patriotic tableau that sent its appeal straight through the audience. Ralph Brigham and Herbert Sisson played a new organ arrangement called *Songs of the Allies*, written by William E. Ashmall.

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## HIPPODROME—BUFFALO

**Comedy Music for Fred Stone and "Raymond" Overture for Setting**

Shea's Hippodrome this week is offering Fred Stone in his film debut in "The Goat," and Fatty Arbuckle in "The Cook." On the program were selections from some of Montgomery and Stone's former musical comedy successes, "The Red Mill," "Chin Chin" and "Jack o' Lantern." During the unveiling of the stage setting a realistic reproduction of the sinking of the Lusitania, with "Buy Liberty Bonds" flashing forth in electric lights along the wireless system which was met with deafening applause. The 30-piece orchestra played the overture to "Raymond." "Rosebud," by Streimer, was the theme used for "The Goat." "I Don't Want to Get Well" helped the showing of "The Cook." An Outing-Chester Scenic and the Hippodrome News, accompanied by some lively popular music, completed the bill.

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## FRISCO—CALIFORNIA

**Selections from Herbert's "The Only Girl" and Violin Solo**

At the California Theater in San Francisco last week Herman Heller conducted the Symphony Orchestra through selections from "The Only Girl," Herbert, and performed a violin solo of his own composition, "Chanson Sans Paroles." The organ selections of Edward Benedict were from "Jack o' Lantern" and "Miss 1917." Ernest P. Russell played on the organ at the early evening shows, "I'm Going to Hang Around Until I Make You Care for Me," Flanders. The stage setting consisted of the plush background bathed in red and a large number of palms.

* * *

## LOS ANG'L'S—GRAUMAN

**Classic Themes for Feature—Popular Airs for "Sic'Em Sam!"**

"The Hun Within" was the feature and accompanying it was an effectively arranged intermingling of classical themes. Sousa marches were played during the display of Pictorial Weekly and Topics of the Day. Margaret McKee, whistler, offered a contrast to martial music in "The Miserere" from "Il Trovatore" and "Listen to the Mocking Bird." The Symphony Orchestra played a selection from "Mignon," and Organist Jesse Crawford gave the popular war ballad, "While You're Away."

Douglas Fairbanks' propaganda picture, "Sic 'Em, Sam," was set off by zippy popular music. A tableau called "A Glimpse of No Man's Land," carried out the martial spirit of the program.

* * *

## SEATTLE—CLEMMER

**Tschaikowsky's "Valse des Fleurs" and "Berceuse" of Karganoff**

At the Clemmer Guterson's Russian Orchestra provided for the feature, Ethel Barrymore in "Our Mrs. McChesney," some rare special music, including a special at each performance. The "Valse des Fleurs," by Tschaikowsky, and Karganoff's "Berceuse" were performed with exceptional brilliancy.

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## Big Orchestra in Chicago

An orchestra of 36, directed by S. Leopold Kohls, is to be a feature of the new Riviera Theater at Broadway and Lawrence avenue, Chicago, now nearly completed. Balaban & Katz, owners of the Central Park Theater, will manage it. A large stage has been built to take care of other attractions when pictures are not run.

# TELLS ABOUT THE PEOPLE OF THE SCREEN

By E. A. BARRYMORE

## BRUNTON STUDIOS "CUFF" NOTES

A sylvan community in Hollywood and the last place you'd expect to find a moving picture studio—cottage, inside yard with fig trees, over door complete camouflage—inside offices with beautiful Mrs. Robert Brunton—also camouflaged under name of Jane Holly—who writes scenarios—greets you. Off on left lovely gardens of various breeds—Old English, Japanese, Italian—with German garden and a potato patch.

Flits across your path sunny-haired gell, probably in rags—Bessie Barriscale does love rags so! Kitty Gordon walks in stately fashion ahead of you, but you don't know her because her back is covered up with perfectly grand furs. Here's a little place under the trees exactly like a county fair soda stand, only there are people in funny make-ups eating ice cream cones. Turn out to be celebs, of course—Sessue Hayakawa, Lillian Walker, Dustin Farnum and Baby Gloria Joy.

Away off a mile and a half away—if your heels are high you decide to use opera glasses instead of going there—you see a picturesque old cottage. When you get there you find an actress going intelligently through a scene, yet there's something odd about the way she works. Her director sometimes attracts her attention by tapping on the floor with his foot—you think how mad that would make most stars—and you come closer and find it is the blind and deaf Helen Keller working in a scene.

Out of a dressing room floats an Oriental looking woman, but she speaks French to a little girl, and somebody introduces you to Mme. Yorska. "Yes," she tells you, "Bernhardt really wrote a picture story for me—did it in half an hour, too! Ah, my most beloved and wonderful Sarah Bernhardt!" Somebody insists on your having an ice cream cone, with figs plucked off the trees. Is this really a picture studio? Quien sabe!

### Margarita Fisher's Freaks

Edward Sloman, the American director, has been having a hard time getting the proper characters for use in support of Margarita Fisher in her latest feature, "The Side Show Girl," by Peter Clark Macfarlane. There are the bearded lady, the midgets, the strong man, the fat lady and all the other freaks necessary to a successful side show which Sloman has had to get for his picture. He says he never saw such a scarcity of fat ladies, and may still be hunting for one.

* * *

### Send 25c. to Mary

At the request of Mary Pickford, arrangements have been made at the Hollywood Red Cross Shop, in Los Angeles, for the organization of a Mary Pickford Picture Fund, the proceeds of which will be used by the Red Cross in war work. Every photograph sent out by Miss Pickford bears a request that the receiver send to the fund 25 cents in stamps, which represents the cost of the picture. An average of 3,860 pictures are sent out each month.

* * *

### Billie Rhodes' New Stunt

It remained for little Billie Rhodes to inaugurate something new in Red Cross benefits at the street dance given for the Red Cross at Western Avenue and Santa Monica Boulevard, in Hollywood, last Saturday night. "Smiling Bill" Parsons sold dances with Miss Rhodes for $2 apiece, after which Miss Rhodes presented each partner with an autographed photograph.

* * *

### Olive Has Real Home

A regular home with mottoes over the door and everything has Olive Thomas, Triangle star. Miss Thomas' mother, Mrs. Harry Van Kirk, and Olive's baby sister, Harriet, have traveled from Pittsburgh to see the Triangle beauty work, and are now her guests at her beautiful home in the Wilshire district of Los Angeles.

### Looks Like Bernstorff

Because of his resemblance to Count von Bernstorff, Walter McEwen, formerly of the Drury Lane and Shaftesbury theaters in London, has been cast for the part in nearly every propaganda picture made in the East. Recently while doing Bernstorff in "The Prussian Cur" he also was doing the former German Ambassador in another picture. This required McEwen to rush from one studio to the other while made up as Bernstorff. As his taxi stopped at a street corner and he attempted to shake hands with a soldier he nearly started a riot.

* * *

### O'Brien's Retort Courteous

Eugene O'Brien, popular leading man in Famous Players productions, recently received a letter from a young woman, in which she found fault with the way he makes love on the screen. She didn't like his smile or his gestures, and even went so far as to suggest that, being a native of Colorado, his ancestors were probably Indians. Mr. O'Brien's reply was: "If my ancestors were Indians, they probably were Corkonian Indians. Ever hear of the County Cork?"

* * *

### Caruso Careful of Bride

Enrico Caruso and his bride had a taste of near-war when a new Battle of Long Island was staged near Great Neck by Leonce Perret for his new spectacle, "The Stars of Glory."

When the shells started bursting at the tenor's feet he hastened to conduct Mrs. Caruso to the shelter of a ruined cathedral.

* * *

### Fairbanks Sans Auto

Nowadays Douglas Fairbanks is driving about Los Angeles in his handsome horse-drawn carriage. With autoless Sundays staring everybody in the face, the comedian has disposed of his automobile, and a fast trotting and racing pony, used in scenes of "Arizona," has taken its place.

## LITTLE TRIPS TO THE STUDIOS

Of all the studios we ever visited, the hardest to reach is the Universal at Coytesville (the oldest in New Jersey). You take a car as far as it goes and then walk a mile or more. However, you forget all this if you happen to be greeted as we were by Dale Hanshaw, who was in charge of the studio in the absence of O. A. C. Lund, who is directing Violet Mersereau in "The Unfinished House." Hanshaw invited us into his office, we shared his cigarettes and heard the story of the play. Temperamental director wandering through woods, comes to unfinished house, goes inside, sits down, writes scenario. Author, O. A. C. Lund.

At the old Kalem Studio we look around for a familiar face. Florence Ashbrooke greets us. She is doing the heavy woman. Introduced us to Alphonse Ethier, the heavy man; Henry Clive, the leading man, and Jane Jennings, who has an important part. James Kirkwood, the director, was glad to meet us (at least he said so). But the big thrill is yet to come. He in turn introduced us to his leading lady, Evelyn Nesbit. Have read of her beauty, and seen her in pictures. But no person who has ever met Miss Nesbit would attempt to describe her wonderful personality. She started to tell about her son, who evidently has Peck's Bad Boy beaten a city block when it comes to getting into mischief—makes friends with all the dogs in the neighborhood—they jump all over him—requires two or three baths to get him clean after a day at the studio. A door opens—Russell Thaw enters. Some boy!

At the Fox Studio, in Fort Lee, Richard Stanton was just finishing a picture. We asked his assistant the title. He looked at the script and informed us that the title was "Continuity." We later learned that this word appears at the top of every page except the first, which reads, "Second Episode—Why I Would Not Marry." Bright boy, that assistant.

*Eugene O'Brien, who has signed with Famous Players-Lasky*

*Harry Houdini, star in Rolfe Productions, Inc., Serial, "The Master Mystery"*

*Julia Arthur in "The Woman the Germans Shot" (Carroll & Plunkett)*

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WHEN I come home, and leave behind
Dark things I would not call to mind.
I'll taste good ale and home-made bread,
And see white sheets and pillows spread.
And there is one who'll softly creep
To kiss me, ere I fall asleep
And tuck me 'neath the counterpane,
And I shall be a boy again

***When I come home!***

WHEN I come home, from dark to light
And tread the roadways long and white.
And tramp the lanes I tramped of yore,
And see the village greens once more,
The tranquil farms, the meadows free,
The friendly trees that nod to me,
And hear the lark beneath the sun.
*'Twill be good pay for what I've done*

***When I come home!***

LESLIE COULSON
*(Killed in Action, Oct. 7, 1918)*

*"'Twill be good pay!" It is the only reward they ask—these fighting men of ours—to come home, victorious. It is the debt we owe to bring them home victorious—can we pay it in full? No. But we can do all we can do.*

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We are proud of you; proud of your indomitable fighting spirit, proud of the way you're winning battles.

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*—General Pershing to our soldiers*

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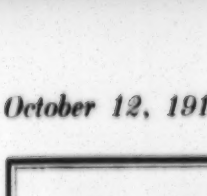

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| January | 6, 1919 | June | 23, 1919 |
| February | 17, 1919 | July | 28, 1919 |
| March | 31, 1919 | August | 25, 1919 |

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# DATES AHEAD

### DRAMATIC

*Business Before Pleasure* (Woods): Philadelphia, indef.
*Charley's Aunt* (Miller and Risser): Florence, S. C., 7, Orangeburg, 8; Augusta, Ga., 9-10, Athens, 11, Macon, 12.
*Chu-Chin-Chow* (Elliott, Comstock and Gest): Philadelphia, indef.
*Country Cousin* (K. & E. and Tyler): Chicago, indef.
*Cure for Curables* (Shubert): Chicago, indef.
*Eyes of Youth* (Shubert): Chicago, indef.
*Friendly Enemies* (A. H. Woods): Chicago, July 8—indef.
*Friendly Enemies* (A. H. Woods): Boston, Aug. 26—indef.
*Little Teacher* (Cohan and Harris): Philadelphia, Oct. 7—indef.
*Little Teacher* (Cohan and Harris): San Francisco, Sept. 30-Oct. 12.
*Lombardi, Ltd.* (Morosco): Chicago, indef.
*Nancy Lee* (Harris): Philadelphia, indef.
*Polly with a Past* (Belasco): Chicago, indef.
*Robert B. Mantell*: Boston, indef.
*Sunny South*: Campbellford, Ont., 7, Stirling, 8, Franford, 9, Wellington, 10, Brighton, 11, Warkworth, 12.
*Tailor-Made Man* (Cohan and Harris): Toronto, 7-14.
*Tailor-Made Man* (Cohan and Harris): Chicago, Aug. 26—indef.
*Twin Beds* (Selwyn): Chicago, indef.

### MUSICAL COMEDY

*Going Up* (Cohan and Harris): Bozeman, Mont., 7, Billings, 8, Great Falls, 10-11, Helena, 12.
*Jack O' Lantern* (Charles Dillingham): Chicago Aug. 31—indef.
*Kiss Burglar* (Coutts and Tennis): Montreal, Can., Sept. 30-Oct. 5.
*Leave It to June* (Comstock and Gest): Philadelphia, indef.
*Oh, Look* (Comstock and Gest): Chicago, indef.
*Rainbow Girl* (Klaw and Erlanger): Chicago, Aug. 25—indef.
*When Dreams Come True* (Coutts and Tennis): Camp Dix, Wrightstown, N. J., 1-2, Camp Meade, Md., 3-6.

### PERMANENT STOCK

*Akron:* Colonial Theater.
*Altoona:* Lakemont Theater.
*Baltimore:* Colonial Theater.
*Binghamton:* Armory Theater.
*Boston:* Castle Square Theater.
Lexington Park Theater.
*Bridgeport:* Lyric Theater.
*Brockton:* Hathaway's Theater.
*Brooklyn:* Fifth Avenue Theater.
*Butler:* Majestic Theater.
*Chicago:* Avenue Theater.
Great Northern Theater.
*Cleveland:* Grand Theater.
*Columbus:* Grand Theater.
*Dallas:* Cycle Park Theater.
*Dayton:* Lyric Theater.
*Denver:* Denham Theater.
*Des Moines:* Princess Theater.
*Duluth:* Lyceum Theater.
*Edmonton:* Orpheum Theater.
*Halifax:* Academy Theater.
*Hamilton:* Savoy Theater.
*Hartford:* Palace Theater.
Poli's Theater.
*Haverhill:* Academy Theater.
*Hoboken:* Strand Theater.
*Holyoke:* Holyoke Theater.
*Jamestown:* Samuels Opera House Theater.
*La Crosse:* La Crosse Theater.
*Lawrence:* Colonial Theater.
*Lincoln:* Lyric Theater.
*Los Angeles:* Morosco Theater.
*Lynn:* Central Square Theater.
*Milwaukee:* Shubert Theater.
*Moose Jaw, Can.:* Sherman Theater (Musical).
*New Bedford:* New Bedford Theater.
*New Haven:* Poli Theater.
*New York City:* Lafayette Theater.
Dixon's Third Avenue Theater.
*Oakland:* McDonough Theater.
Ye Liberty Theater.
*Paterson:* Lyceum Theater.
*Perth Amboy:* City Theater.
*Providence:* Keith's Theater.
*Rochester:* Lyceum Theater.
*Salem:* Empire Theater.
*St. Paul:* Shubert Theater.
*Saginaw:* Jeffers Theater.
*San Diego:* Strand Theater.
Gaiety Theater (Musical).
*San Francisco:* Majestic Theater.
*Washington:* Howard Theater.
*Waterbury:* Poli Theater.
*Wilkes-Barre:* Poli Theater.
*Winnipeg:* Winnipeg Theater.
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# THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 12

| *Theater* | | *Date of Production* | *No. of Times* |
|---|---|---|---|
| Astor | Keep Her Smiling (Tully) | Aug. 5 | 80 |
| Belasco | Daddies (David Belasco) | Sept. 5 | 36 |
| Belmont | I. O. U. (Brady) | Oct. 5 | 10 |
| Bijou | Sleeping Orders (Williams) | Oct. 5 | 10 |
| Booth | Watch Your Neighbor (Morosco) | Sept. 2 | 40 |
| Broadhurst | Maytime (Shubert) | Aug. 16, '17 | 486 |
| Casino | The Maid of the Mountains (Elliott, Comstock & Gest) | Sept. 11 | 37 |
| Central | Forever After (Brady) | Sept. 9 | 40 |
| Century | Sinbad (Shubert) | Sept. 2 | 50 |
| Geo. M. Cohan | Head Over Heels (Savage) | Aug. 29 | 53 |
| Cohan & Harris | Three Faces East (Cohan & Harris) | Aug. 13 | 63 |
| Comedy | An Ideal Husband (Williams) | Sept. 16 | 32 |
| Cort | Fiddlers Three (Cort) | Sept. 3 | 39 |
| Criterion | The Awakening (Brennan) | Oct. 1 | 15 |
| Eltinge | Under Orders (Woods) | Aug. 20 | 55 |
| Empire | The Saving Grace (Frohman) | Sept. 30 | 16 |
| 48th Street | The Woman on the Index (Broadhurst) | Aug. 29 | 53 |
| Gaiety | Lightnin' (Smith & Golden) | Aug. 26 | 57 |
| Globe | Follies of 1918 (Ziegfeld) | Oct. 7 | 8 |
| Harris | Some Night (Klaw) | Sept. 16 | 32 |
| Hippodrome | Everything (Dillingham | Aug. 22 | 77 |
| Hudson | Friendly Enemies (Woods) | July 22 | 96 |
| Knickerbocker | Someone in the House (Tyler) | Sept. 4 | 37 |
| Liberty | Going Up (Cohan & Harris) | Dec. 25, '17 | 351 |
| Lyceum | Humpty-Dumpty (Frohman) | Sept. 16 | 32 |
| Lyric | The Unknown Purple (West) | Sept. 14 | 33 |
| Maxine Elliott's | Tea for Three (Selwyn) | Sept. 19 | 26 |
| Morosco | The Walk-Offs (Morosco) | Sept. 17 | 31 |
| New Amsterdam | The Girl Behind the Gun (K & E) | Sept. 16 | 32 |
| Playhouse | She Walked in Her Sleep (Broadhurst) | Aug. 12 | 72 |
| Plymouth | Redemption (Hopkins) | Oct. 3 | 12 |
| Punch and Judy | Penrod (K & E and Tyler) | Sept. 2 | 40 |
| Republic | Where Poppies Bloom (Woods) | Aug. 26 | 48 |
| Selwyn | Information, Please (Selwyn) | Oct. 2 | 14 |
| Shubert | Sometime (Hammerstein) | Oct. 4 | 11 |
| Winter Garden | Passing Show of 1918 (Shubert) | July 25 | 107 |

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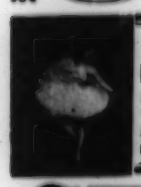

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## STAGE PERSONALS

AMELIA BINGHAM has closed her tour with the all-star aggregation presenting "Out There," and returned to Broadway. She was immediately engaged by Edgar MacGregor for one of his new forthcoming productions.

RAY RAYMOND, recently seen in "Fancy Free," has been engaged for "She Took a Chance," the new Klaw & Erlanger musical production which will be seen here soon. He will have one of the chief roles.

HELEN FRANCIS BOLTON is playing the Parisian milliner in one of the "Oh Lady! Lady!!" companies. Out-of-town critics say she is making a great success of the role.

FLORENCE EARLE, the original Mme. Mattroppo in "Very Good, Eddie," was operated upon for appendicitis at the New York Hospital Friday, and is now reported well along on the road to recovery.

AARON HOFFMAN, co-author of "Friendly Enemies" and author of William Collier's new comedy, "Nothing But Lies," is collaborating on a new comedy with Samuel Shipman.

LANGDON McCORMICK, inventor of the devices used in "The Honeymoon Express," "The Forest Fire" and "On the Deep Sea," is completing a three-act melodrama which, among other novel features, is acted by three characters only.

EDGAR MAC GREGOR has placed under contract for his forthcoming production, "The Dislocated Honeymoon," Ann Andrews, Arthur Howard and Mary Newcombe.

WILLIAM H. CRANE has completed arrangements with L. Lawrence Weber and C. M. Anderson to play the Richard Bennett part in "The Very Idea" in a special company for the Coast. This will make the fourth road company.

CLAUDE GILLINGWATER has been engaged by Winchell Smith and John L. Golden for their coming production, "Three Wise Men."

HARRY ASHFORD has been added to the cast of "The Man Who Stayed at Home."

* * *

## MARRIAGES

ELLIS—POLINI—Emilie Polini, who appeared here in a number of plays and is under Chamberlain Brown's management, was married in Melbourne, Australia, on July 29, to Lieut. Harold W. Ellis, of the Royal Field Artillery, an Australian of independent means. He has served twice in France, being wounded and gassed.

MYLL—KINGSLEY—Mrs. Alma H. Kingsley, who is seen in motion pictures under the name of Alma Hanlon, was married last week to Louis Myll, also a screener. They have gone to California, where they will appear in pictures. The bride is a member of the Hanlon family, well-known in "Superba."

THOMASON—O'CONNOR — Adelina Louise O'Connor was married to Lieut.-Col. Henry D. Thomason, of the Medical Corps of the Army, at Fort Ontario, N. Y., at noon on Sept. 25. Both are well known to the theatrical profession.

* * *

## DEATHS

CAMERON—Peggy Cameron, of May Robson's company, with which she had been appearing at the Hollis Street Theater, Boston, in the play, "A Little Bit Old Fashioned," died on Sept. 26, at the Hotel Savoy. She played the part of Betty in the play. Her real name was Isabel Cameron Caygill, and she was the daughter of Ransom Caygill, of Mount Vernon, N. Y. Pneumonia brought about her death.

THORPE—James R. Thorpe, who for many years was well known on the variety stage as James Ranza, of the vaudeville team Ranza & Arno, died Sept. 30 at the Home of Incurables after a long illness. He was born in this city fifty-eight years ago, and with his partner did a song-and-dance act.


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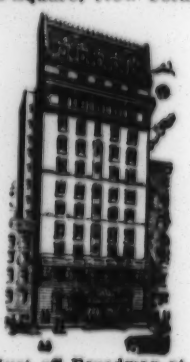

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